



Milton Avery



MILTON AVERY

PRINTS 1933-1955

Compiled and edited by
Harry H. Lunn, Jr.

GRAPHICS INTERNATIONAL LTD.
Washington, D.C.

Copyright 1979

Published by Graphics International Ltd

Washington, D.C.

All rights reserved

Library of Congress Catalogue Card No. 72-1398

Photograph of Milton Avery by Arnold Newman

Photographs of Avery prints by John R. Tennant

Printed in the United States of America by

District Lithograph Co. Inc., Washington, D.C.

600
1.00

Foreword

The major museum exhibitions of Milton Avery's work have included examples of his etchings and woodcuts and there have been a number of gallery exhibitions of selected prints, but until the Corcoran Gallery exhibition of January-February 1973, there had never been an opportunity to review simultaneously all of the sixty images in prints which Avery created between 1933 and 1955.

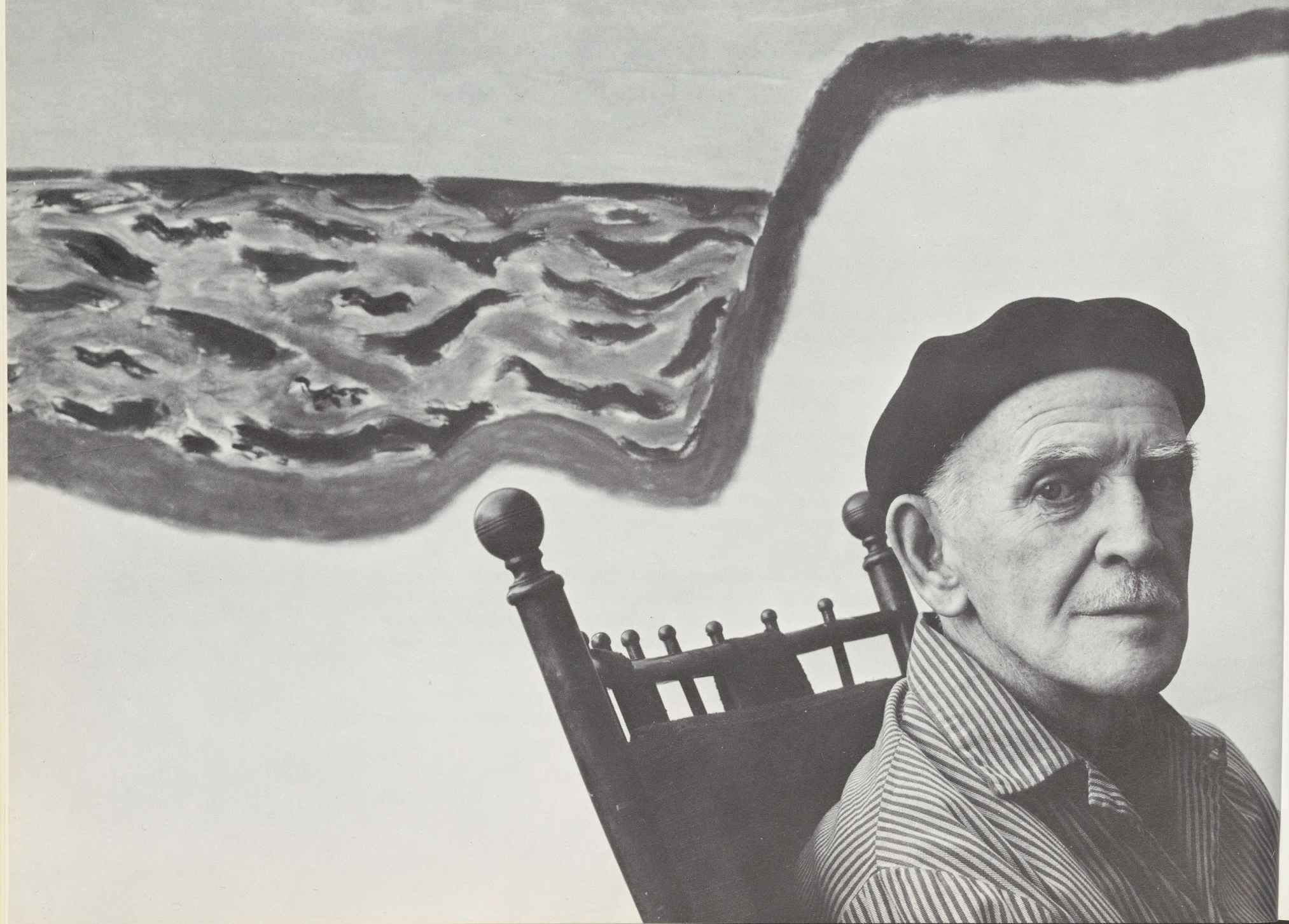
The Corcoran exhibition, organized to travel to other museums, includes an example of each of the sixty images together with a further thirty woodcuts which represent all the color variants of the individual prints. A number of the prints had never been previously exhibited. Indeed, Avery's first print, "Nursing Baby," had not even been recorded in a proof state until the plate was discovered during preparations for the exhibition.

The occasion of the exhibition seemed an appropriate time to publish a catalogue raisonne which would provide an enduring record of Avery's important contribution to 20th century graphic art. Each image is reproduced in the catalogue and there are color plates of selected woodcuts which illustrate the range of primary colors Avery used alone or with black blocks in printing the woodcuts.

The first one hundred copies of the catalogue have been published with a copy of the 1934 etching "Riders in the Park" which was reprinted in 1972, having been published initially in the "Laurels Portfolio" of 1948. Each impression of the second edition is marked with the Avery Estate blindstamp in distinction to impressions of the first edition which all were signed in pencil by Avery, and the plate was canceled after printing the second edition.

We wish to acknowledge the considerable assistance of Mrs. Sally Avery in the preparation of this catalogue. Her understanding of her husband's aesthetic and technical approach to printmaking, and her knowledge of the places and personalities illustrated in the prints have been invaluable in preparing this record for the many students and admirers of Avery's art.

Harry H. Lunn, Jr.
Graphics International Ltd.



Biography

- 1893 Born in Altmar, New York
- 1905 Moved with his family to Hartford, Connecticut
- 1923 Studied briefly at the Connecticut League of Art Students
- 1925 Moved to New York City; spent the summer painting in Gloucester, Massachusetts, where he met Sally Michel, a painter and illustrator
- 1926 Married Sally Michel
- 1928 First New York exhibition at the Opportunity Gallery
- 1929 Logan Prize of the Art Institute of Chicago
- 1930 Atheneum Prize of the Connecticut Academy of Fine Arts
- 1932 Daughter March was born
- 1935 Exhibition at the Valentine Gallery, New York City
- 1935-1950 Frequent travels to Vermont, Gaspé Peninsula, California, Mexico, Maine, Florida
- 1943-1950 Avery's work exhibited at Rosenberg & Co. and Durand-Ruel Gallery in New York City
- 1949 First Prize at the Baltimore Watercolor Club
- 1950-1973 Exhibited at the Grace Borgenicht Gallery, New York City
- 1952 First visit to Europe
- 1958 Second Prize at the Boston Arts Festival
- 1959 Art USA 1959 award
- 1960 Retrospective exhibition at the Whitney Museum of American Art; Ford Foundation grant
- 1962-1973 Exhibited at the Waddington Gallery, London.
- 1963 and 1973 Major print exhibitions at Associated American Artists, New York City
- 1965 Died on January 3, in New York City



Introduction

The history of art is littered with the names of artists whose work has, for all practical purposes, sunk with them into death, remembered, if at all, as footnotes, illuminations or even anecdotes in connection with contemporaries of more blessed memory. For other artists, the process has been reversed: laboring all their lives in obscurity, largely unknown and when known, scorned, they have been abruptly revealed, following their deaths, to have been speaking forcefully and truly all the time, and the years of neglect are atoned for with exhibitions and publications and a welcome into the pantheon as posthumously gratifying as any Elyseum could be.

The growth of Milton Avery's reputation since his death in 1965 has not been as spectacular as the posthumous rehabilitation of, say, Van Gogh or Modigliani, nor was his living neglect as profound. Both those extremes would have been too overtly dramatic for a life and an art of quiet self-confidence and of growth as strong and steady as that of the oak tree. In life, Avery was never unknown. A friendly man, he was immediately and helpfully interested in the work of fellow-artists and opened his studio and his mind to them on request. He had, in fact, a wide and powerful influence that began to be understood only in his later years. And he had, too, which in some ways is a more important thing, a deep and subtle influence on the changing ways Americans began to look at and think about the art of painting around the middle of this century.

He had quite direct influence on the development of Rothko, Gottlieb and Hofmann in America, an influence most easily seen in Rothko, no doubt, where the mere thought of a recurrent Avery motif of beach, sea and sky translates so smoothly into Rothko's floating horizontal areas of related colors.

But he did more than influence other artists. Avery's art is so subtle and so modestly presented that it was easy during the mid-part of his life for him to be grouped in a broad way under that large category of American artists who were attempting to bring the School of Paris manner across the Atlantic. This explains the wide-spread assumption, at one time or another, that Avery was somehow an American Matisse.

He was nothing of the sort. Avery was an American original and if, to some eyes in the 1930s and '40s, his work resembled that of the French master, it was primarily because while both were indisputably "modern," both were also somewhat removed from the dominant School of Paris look, both from the hard, tight, complex

and Cubist composition of Picasso, Braque, Gris and so many others, and from the dreamy Surrealism of Dali, Tanguy, Man Ray and the rest.

The differences between the Frenchman and the American are many and important, but from one point of view they can be summed up in one enormously important detail. Overwhelmingly, Matisse's paintings are located within or adjacent to the profession of painting. We see, almost always, a studio situation. A nude reclines in a classic studio pose. The corner of an easel locks the composition into place. Even the outdoors, the bright, bursting Mediterranean sun, comes to us, more often than not in the art of Matisse, as seen on the palm branches outside the studio window. Pictures and reproductions of pictures punctuate the walls and occasionally work-in-progress is recorded.

This almost never happens in Avery's art. He never painted the portrait of the artist as an artist, even in his self-portraits. His art effaced itself before the importance of the subject. And the subject was not just the subject but the subject as containing and manifesting a kind of divine energy most easily apparent in those great sea-scapes in which we feel the beat of that energy in the strokes of blue on blue, purple on purple, green on green.

Bergson's *élan vital*, translated by Shaw as the life force, this is what Avery celebrated in his work, but he did so not because he encountered it in the French philosopher or the English playwright but because he encountered it in life. He saw it in the eternal rhythm of the waters, in the glistening of the myriad sands, above all in the pure energy of the sun giving life to all beneath.

Avery also saw and painted this spirit of life in the domesticity of the quiet home and its inhabitants, most often his wife, Sally Michel, an artist of distinction, and their daughter, March Avery, now herself a painter. These two subjects comprise the poles of most human speculation about life and are classic in that sense, Kant's starry night and the mother and child of most of the world religions. But for Avery these were not opposed images, not poles of the spectrum of life. Instead, they were parts of the same continuum, made one—or rather, *seen* as one,—in the shared simplicity of forms reduced to planes in a world of overlapping planes, and in the pulse of energy quickening within the quiet of their place in the universe.

A printmaker throughout his career as mature artist, Avery did not resort to prints as a substitute for paintings nor as a translation of his paintings into a different medium. His prints were independent works in themselves which expressed, naturally,

the same insights and the same feelings toward life that the artist put into his paintings. It is remarkable that an artist for whom color meant so much in his paintings was able to express himself so fully in black and white or with the limited range of primary colors he chose as a printmaker. In print after print we respond to the same quiet confidence in the universe and grasp of the universe that we see in the paintings.

The small lithograph of "Tirca," one of an edition of only six, is Avery's only lithograph made on stone—the rest being direct or transfer lithographs on zinc. Made in 1939, the single stone lithograph shows a remarkable and immediate understanding of what could be done with the traditional medium and exactly how it could be adopted to Avery's personal purposes as an artist.

The solid figure is at once squarely placed in the center of the paper and composed on a diagonal that releases upward-flowing energy; this is apparent in the bias of the shoulders, the stance of the arms and the arrangement of the hair, more on one side than the other and canted, like the figure, in an upward, lower-right to upper-left direction. But it is also apparent in the shading of the figure. That shading performs its primary, representational function with despatch and economy: here the light falls on the bosom, here the waist is gathered in, here the skirt flows out more freely, here the hair is seen as thicker and darker than any other part of the picture. But the shading does more than that. At the same time, it indicates, very subtly, an upward flow of energy within the figure exactly corresponding to that which is explicit in the angles and the placing of the figure on the paper. At every point this flow is held in check by strong verticals in the shading: the waist, the cheeks, the arms; but the flow itself is unmistakable in the skirt, the bodice, the hair. The combination is a perfect and typically understated, low-keyed union of form and texture in a larger vision of life in every detail.

Almost a quarter of a century later, nearing the end of his life, Avery, in total control could simplify even the simplifications that had always been the center of his art. "Grey Sea," a transfer lithograph on zinc, has three textures, two forms. The upper form, long and narrowing to a point like the nose of a hound, is bounded by a simple, flowing line that comes in from the left, undulates to the point and returns, more calmly, to the left margin. Within this linear boundary are linear movements of curves and loops, almost like the motions made in learning to write by the Palmer Method or like a child's convention for clouds.

masters of modern art, both European and American, and the later ones, many of whom took their direction and inspiration from Avery, at first, second or more removes. But that again is not Avery's achievement. Had no younger artist followed him, had nothing at all in American art since his death been attributable to him, Milton Avery would still be a formidable figure, for his vision and his means and his command of his means all came together in a unique and personal image of men and women—and children—and the eternal universe brought together in the language of line and color and plane in a harmony toward which those of us who admire his work can only strive.

Frank Getlein
December 1972

A Technical Note

Milton Avery's fresh and individual prints grew directly out of his intuitive understanding of the materials of the graphic arts. Never trained in printmaking, his achievements in the field were the result of his own explorations of tools and substances that answered his needs as an artist. His work has spoken eloquently to many an experienced graphic artist. Avery was largely indifferent to the chemical and mechanical minutiae of printmaking, but these could never have substituted for the expressiveness arising from his vision and physical involvement.

Avery loved to draw, and always asserted the flat surface of his canvas or paper in composing his pictures. Henry Geldzahler noted (in his catalog essay for *The Sea*) that in Avery's work there was an "... identity of drawing with form and color. The drawing may be somewhat eccentric, childlike, or primitive, but it is exactly right in terms of Avery's personal vocabulary of form." With an instinct for selecting the most appropriate materials to express his personal vocabulary, and with an inborn grasp of how to turn even unfamiliar tools and substances to his purposes, Avery was able to create notable prints by the most straightforward and simple means, from the start.

Except for a few excursions into lithography, notably in relation to the Artists Equity folios, Avery preferred working in the most direct media of printmaking: drypoint and woodcut. In these, the actions of hand and tool are translated directly into a visible image, with no chemical intervention (as in etching) or elaborate preparation (as in lithography) before a proof can be taken. Avery rarely concerned himself with the printing of his drypoints, and all his drypoint editions were printed by others after the artist had approved a proof. This was partly because his health was not always equal to the labor of printing, and partly because the process of printing identical impressions scarcely interested him, once the image had been created. In contrast, the woodblocks had to be printed individually, and he rejoiced in the subtle differences in value and color that could be introduced in the printing process.

Avery's first prints were drypoints, made during the lean year of 1933, on zinc and copper scraps discarded from a photoengraver's studio and brought to his house by Avery's sister-in-law. His very first print was a study of his wife and baby daughter. On the often irregular plates available to him, Avery scratched his drawings, proofed them roughly, and put them aside until years later. The drypoints in the Laurel Gallery portfolio were printed by Stanley William Hayter, while his At lier 17 was in New York,

and Mrs. Avery has recalled that the brown ink and retroussage used in printing several of the plates pleased Avery less than black ink and cleaner wiping would have done. His intention was more exactly realized in 1964 when editions of the plates were printed after steel facing by Anderson and Lamb, in Brooklyn.

Avery stopped making drypoints in 1949, after his first heart attack, and made only one more plate after his recovery. Most of the drypoints are portraits, studies of his family and friends, sustaining the intimate domestic feeling he first brought to the medium. Many of the woodcuts, on the other hand, depict whimsical birds, fish, and landscape elements. Nudes were done in both techniques.

The woodcuts began in 1952. In contrast to the drypoints, which are all conceived in black lines on white, the woodcuts are all in white on black—the result of the most direct and natural method of cutting a design on a block. According to Mrs. Avery, the woodblocks started as casually as the drypoints had, but with the difference that Steve Pace was on hand to show Avery the technique of the woodcut and to print his first edition, in response to a request from Emily Francis for a woodcut edition for the Collectors of American Art.

For the next few years, Avery continued to cut woodblocks, taking them up again whenever prints from them were wanted, and exploring the range of effects he could get in printing from the crayon-like tone of a lightly rubbed print to the solid black of a heavily inked one. In printing from wood, Avery's love of color asserted itself. Since he normally printed the blocks himself (or with his wife and daughter), he could treat each impression as an individual problem, and not have to come up with a proof from which a printer could work.

Although the monotype is not our subject here, it was an important medium for Avery (who made more than 200 of them), and it is relevant to his printing technique. Avery was always a prolific artist, and chafed under the physical restrictions imposed on him after his heart attack. Forbidden for several years to paint in oils on canvas, he turned to the monotype in 1950 as an easily worked smaller form, in which he could continue to explore his imagery and color ideas. The free and luminous color in the monotype was a happy discovery for him, and he continued to utilize it after he had recovered sufficiently to start painting and printmaking again.

Some of his woodblock prints in color are inked almost as monotypes, by painting on the cut block and transferring both the painted and the cut image to the paper during printing. Thus, Avery could combine two of the most potent characteristics of

his personal style: bold linearity and subtle color areas. All of the woodblocks were printed by rubbing, not in a press, and this enabled the artist to vary the background tone of each impression as he printed. Frequently, the grain of the wood was stressed (or even imitated with knife cuts), and on several blocks Avery used a shaped tool (such as a parenthesis-shaped gouge point, or wavy wood fasteners) to animate an area by impressing texture on it.

In a number of his impressions of the woodblocks, Avery added a color by printing an uncut area—sometimes even the reverse of the block bearing the pictorial image—along with the black. He experimented with printing the color block slightly out of register, and choosing different colors in which to print the same block. To a great extent, each woodblock print is an individual experience; it is rare to find two of Avery's woodcuts that are exactly the same, and it would be exceedingly difficult to make prints from the blocks today that would reflect Avery's intention with any accuracy.

His activity in woodcut—and as a printmaker—ceased in the 1950's, when his health again declined and the effort of cutting and printing became impossible for him. The woodcuts had been a more concentrated activity than the drypoints, with 21 blocks cut in the three years from 1952 to 1955, while his 30 drypoint plates were created over a span of 17 years. The lithographs remained a more casual part of his output, and never seemed to have fascinated him so deeply.

As a printmaker, Avery was at his best when there was a direct physical resistance to give bite to his line, and character to his image. The casually undertaken drypoints and woodblocks provided him with his most satisfying materials in the graphic arts, and gave his public some of his most happily expressed visual ideas.

Alan Fern
December 1972

The writer is grateful to Mrs. Milton Avery for generously sharing her information and insights; some of them are attributed in this text, while others masquerade as the writer's own ideas!



Catalogue

The prints are listed and illustrated by medium and within each section are arranged in chronological order by year. Dimensions are listed in inches and then in centimeters, height preceding width. Measurements for the drypoints are of the plate size and for lithographs, linocut and woodcuts the image size.

In addition to the edition sizes indicated, there generally were ten artist's proofs of each print when editions were printed. Only a few proofs exist of certain prints which were never editioned or printed in very small editions. Each print editioned was numbered, and the prints were signed by the artist.



Drypoints



1. Nursing Baby 1933

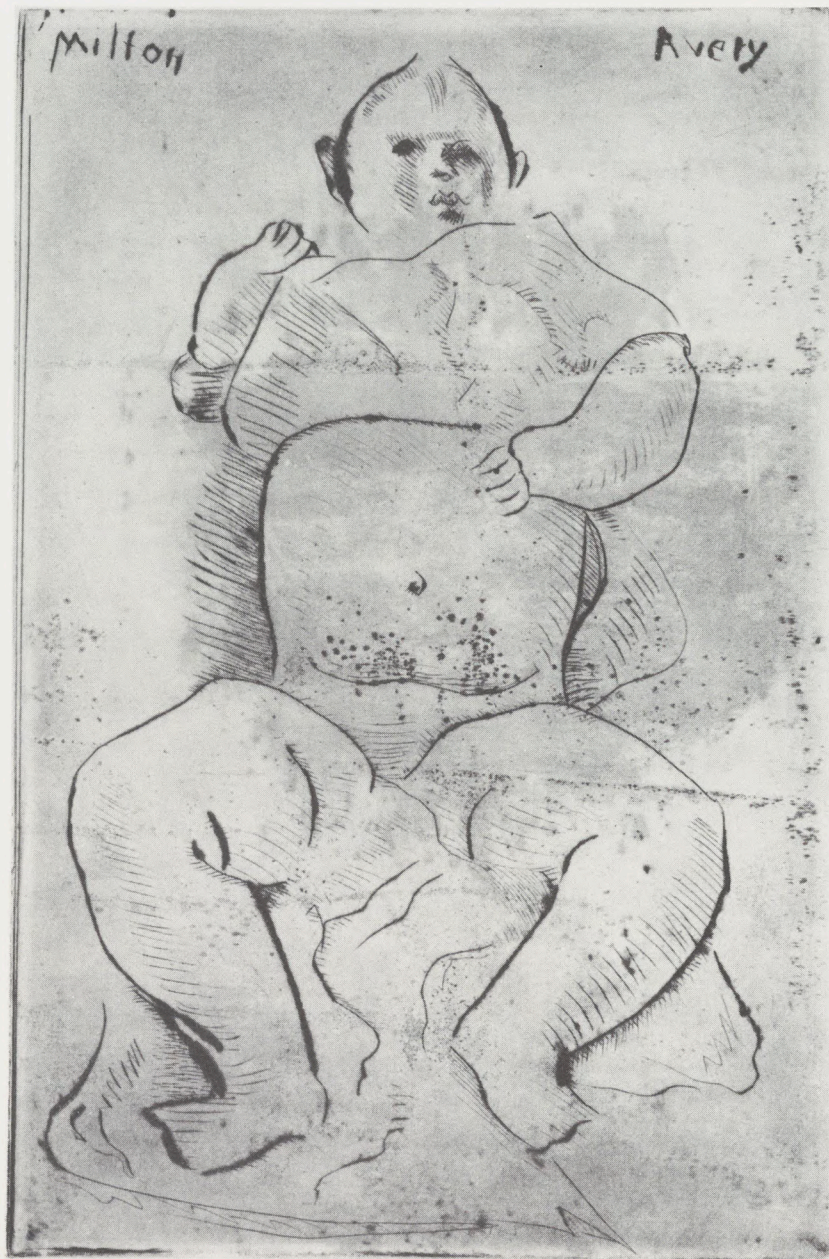
Drypoint

4 1/8 x 4 3/8 (10.5 x 11.1)

Original proofs of this first drypoint have not been found, the illustration is from a proof pulled in 1972



2. Mother and Child 1933
A study of Sally Avery and their daughter, March
Drypoint
9 1/16 x 7 1/16 (23 x 17.9)
Only a few proofs were pulled by Avery



3. Baby Avery 1933
A study of March Avery
Drypoint
8 15/16 x 5 15/16 (22.7 x 15.1)
Edition of 60



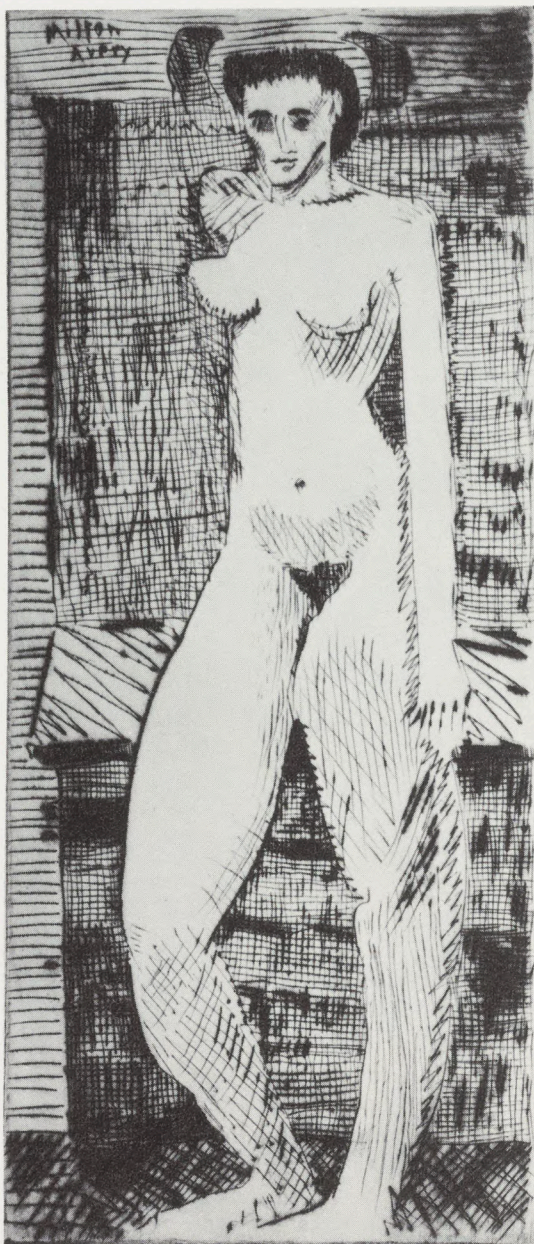
4. Sleeping Baby 1933
A study of March Avery
Drypoint
5 7/16 x 7 5/8 (13.8 x 19.4)
Edition of 100



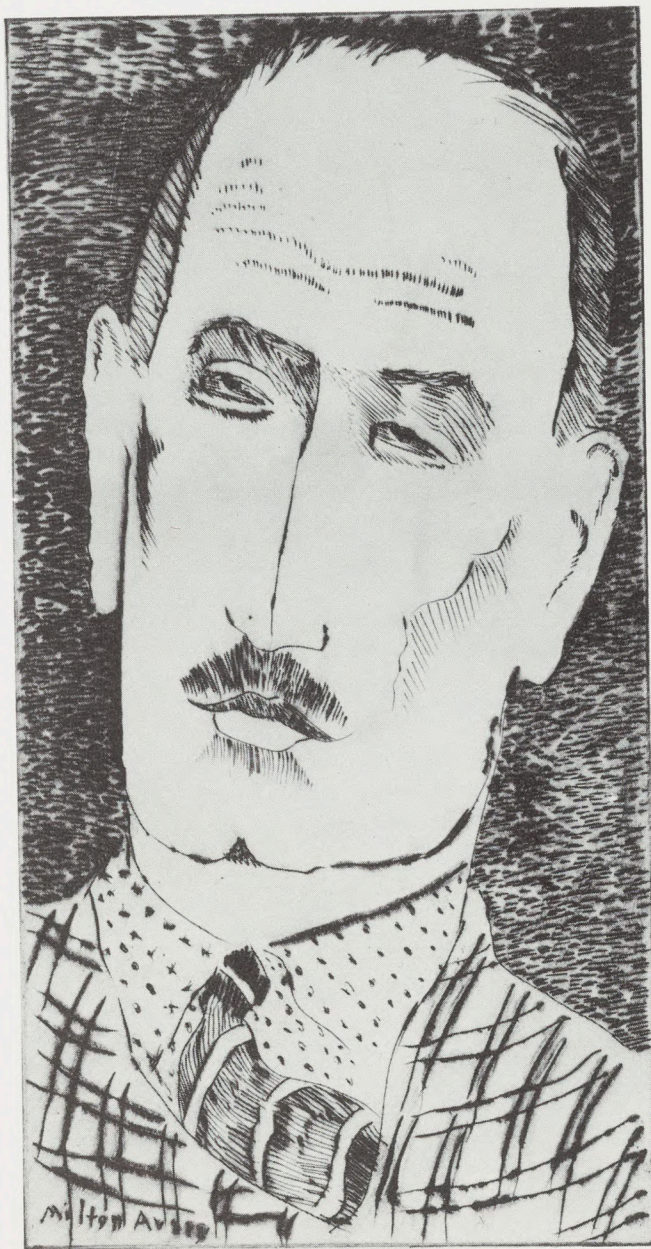
5. My Wife Sally 1934
A portrait of Sally Avery
Drypoint
5 9/16 x 8 5/16 (14.1 x 21.1)
Edition of 100



6. Riders in the Park 1934
Drypoint
3 15/16 x 5 (10 x 12.7)
One of five drypoints published as Laurels Portfolio,
No. 4, 1948, in an edition of 100
A second edition of 100 has been published in
1973 to accompany the proof copies of this catalogue



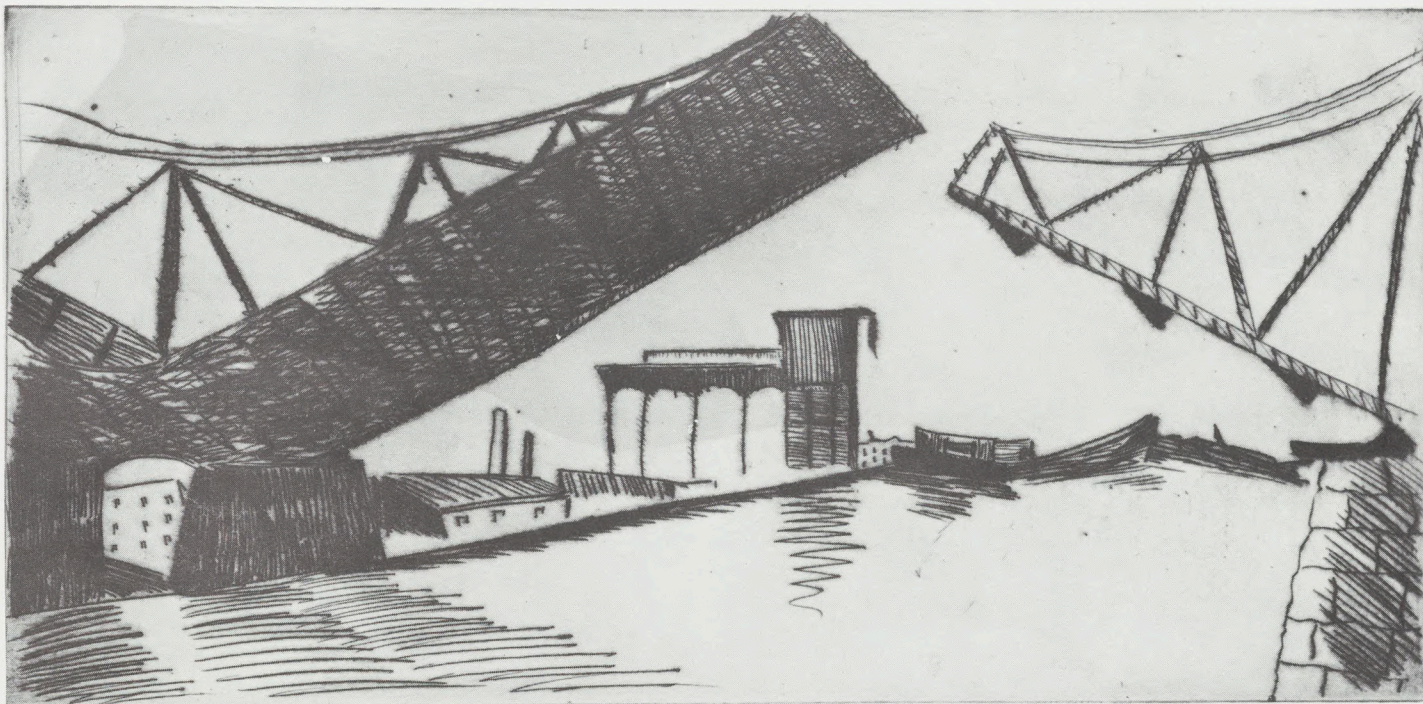
7. Young Girl Nude 1935
Drypoint
9 15/16 x 4 5/16 (25.3 x 10.5)
Edition of 100



8. Head of a Man 1935
A portrait of Louis Wiesenber, the artist
Drypoint
9 1/8 x 4 11/16 (23.2 x 11.9)
Edition of 100, one of five drypoints
published as Laurels Portfolio, No. 4, 1948



9. Child Cutting 1936
A study of March Avery
Drypoint
5 3/16 x 6 13/16 (13.2 x 17.3)
Edition of 100



10. Drawbridge 1936
The Harlem River Bridge
Drypoint
6 3/8 x 12 7/8 (16.2 x 32.7)
Edition of 60



11. Little Girl 1936
Drypoint
8 3/4 x 4 3/4 (22.2 x 12.1)
Edition of 60



12. Rothko with Pipe 1936
*The artist Mark Rothko was a close
friend of Avery; this drypoint was
developed from a pencil sketch*
Drypoint
7 3/16 x 6 3/4 (18.3 x 17.2)
Edition of 60



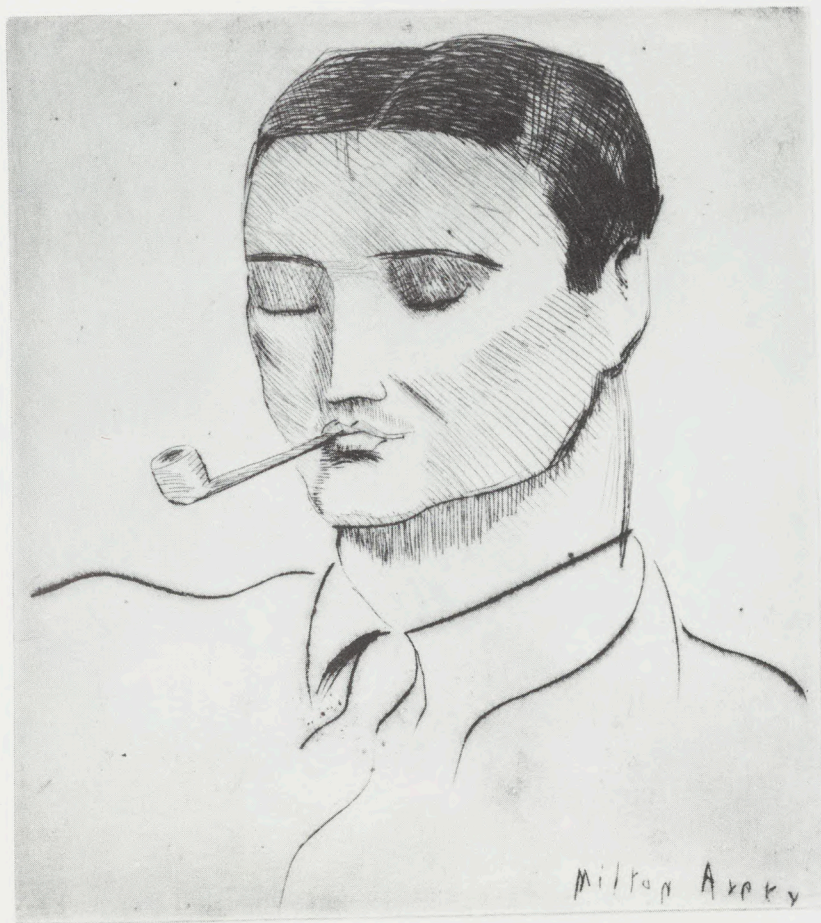
13. Self Portrait 1937

Avery created a number of self-portraits in the various media in which he worked, but this drypoint is the only example among his prints

Drypoint

7 15/16 x 6 1/2 (20.1 x 16.5)

Edition of 60



14. Man with Pipe 1938
A portrait of Vincent Spagna, the artist
Drypoint
6 3/8 x 5 13/16 (16.2 x 14.8)
Edition of 60



15. Japanese Landscape 1939

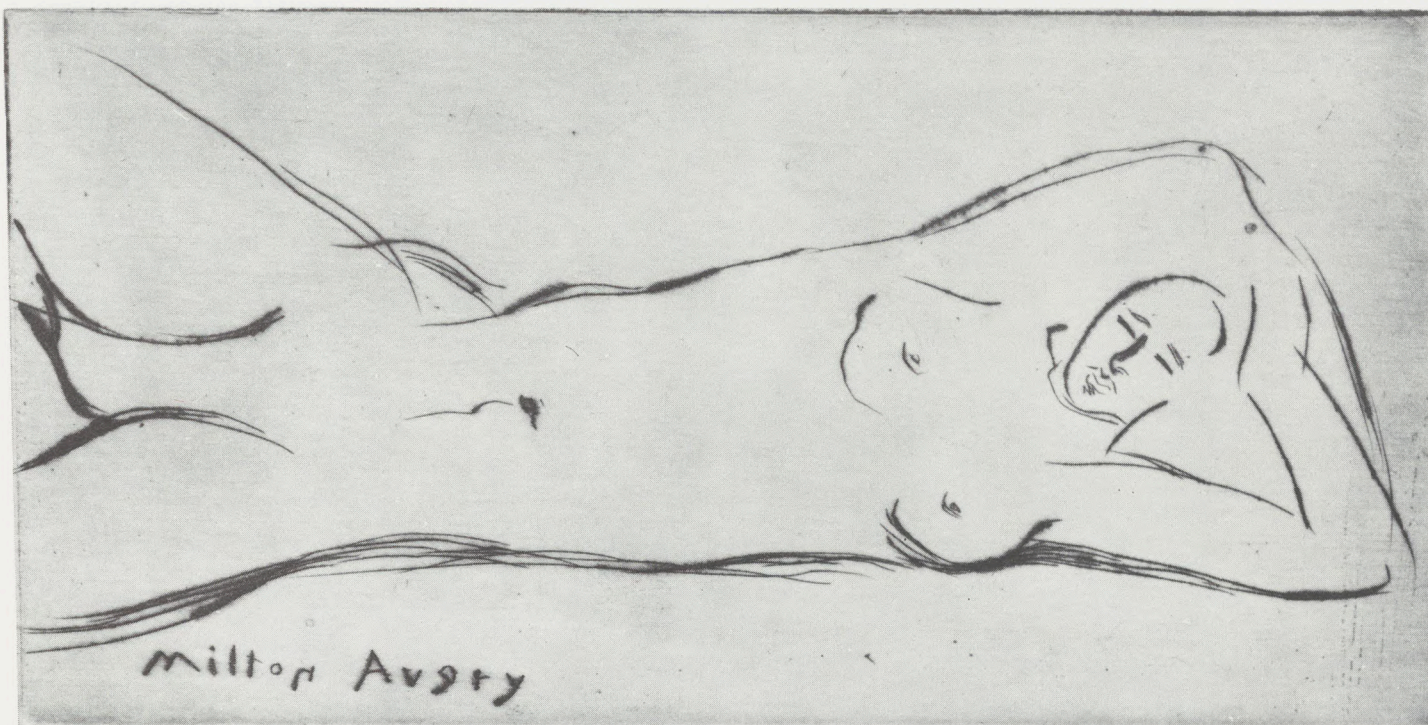
The landscape is of Vermont where the Averys summered in 1935, 1936 and 1941.

The Vermont period was of considerable importance to Avery's imagery, and this print includes elements characteristic of the work of the period

Drypoint

3 1/4 x 7 15/16 (8.2 x 20.1)

Edition of 100



16. Nude Reclining 1939
Drypoint
3 5/8 x 7 1/4 (9.2 x 18.4)
Edition of 60



17. Rosalie 1939
Drypoint
6 7/16 x 4 7/16 (16.3 x 11.3)
Edition of 60



18. Sally with Beret 1939
A portrait of Sally Avery
Drypoint
8 x 6 3/8 (20.3 x 16.2)
Edition of 100



19. Summer Holiday 1939

A study of Sally and March Avery with friends in Vermont

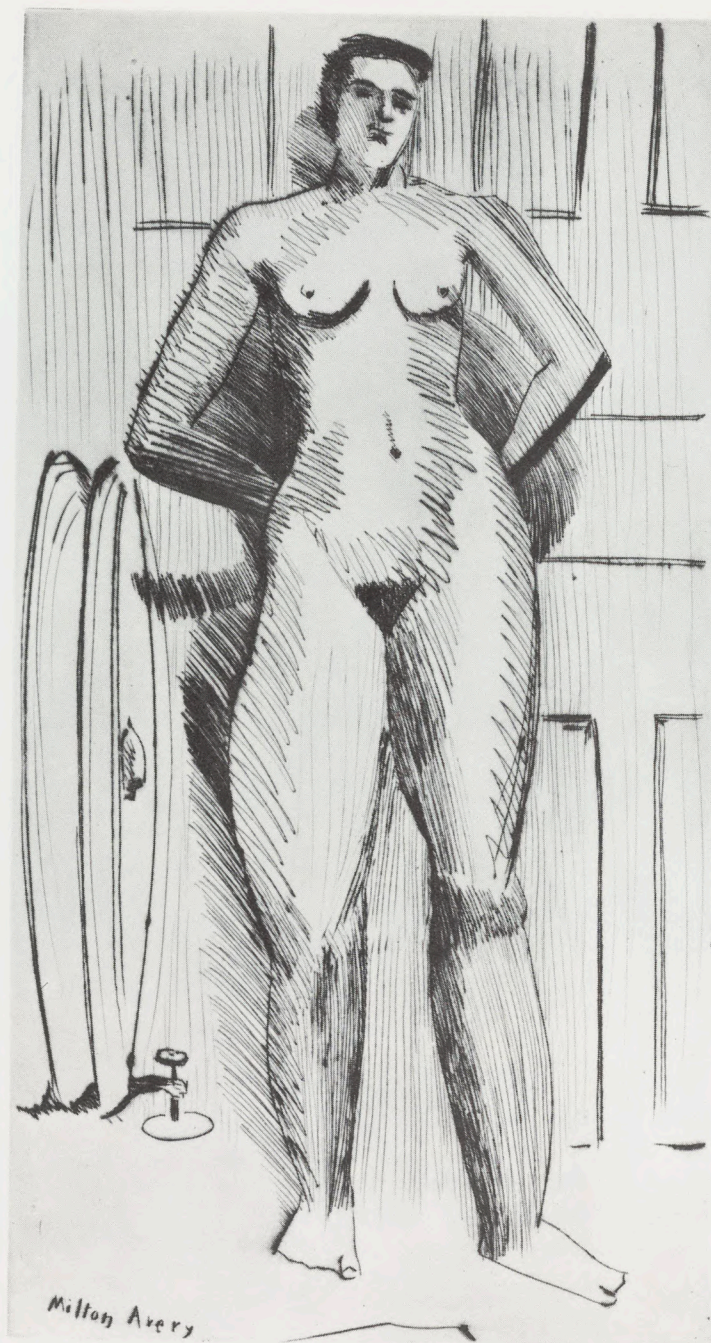
Drypoint

3 1/4 x 7 7/8 (8.2 x 20)

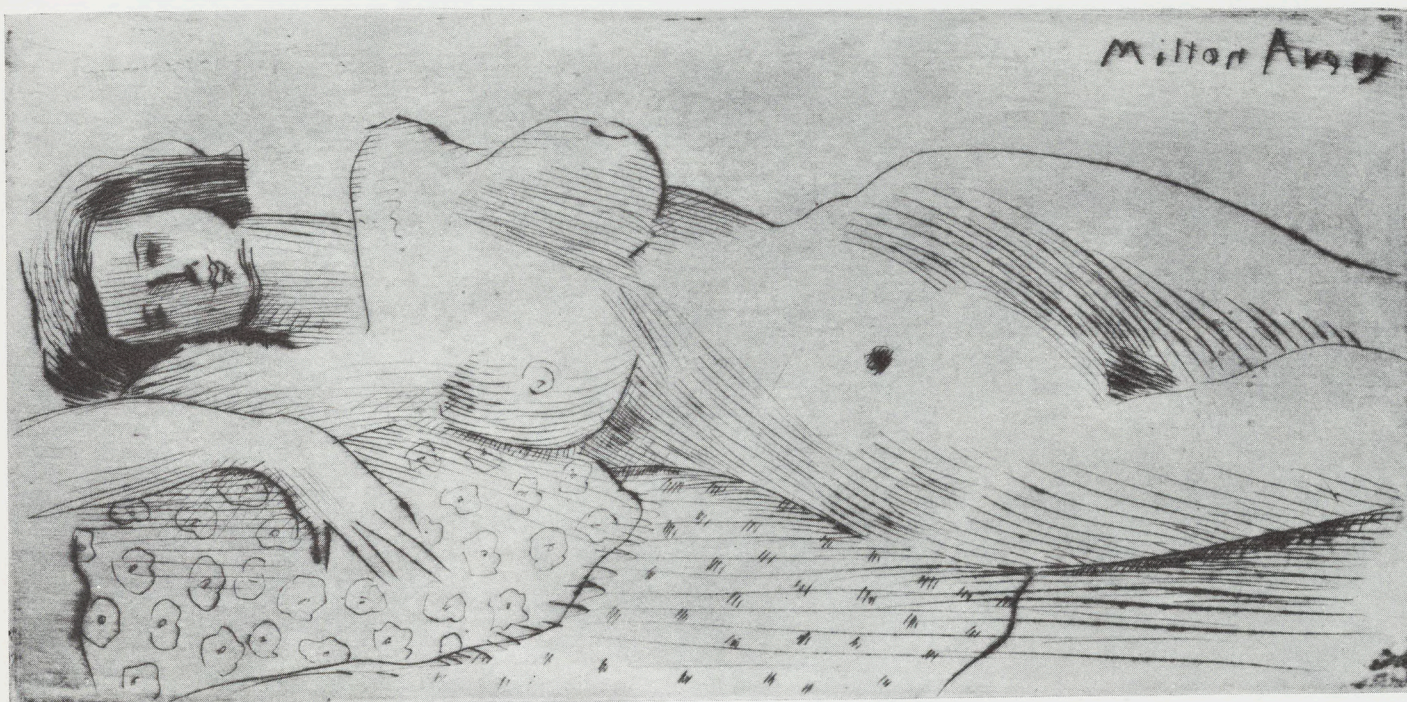
Only a few proofs were pulled by Avery



20. Bathers 1941
The beach at Coney Island
Drypoint
4 3/16 x 8 1/2 (10.6 x 21.6)
Edition of 60



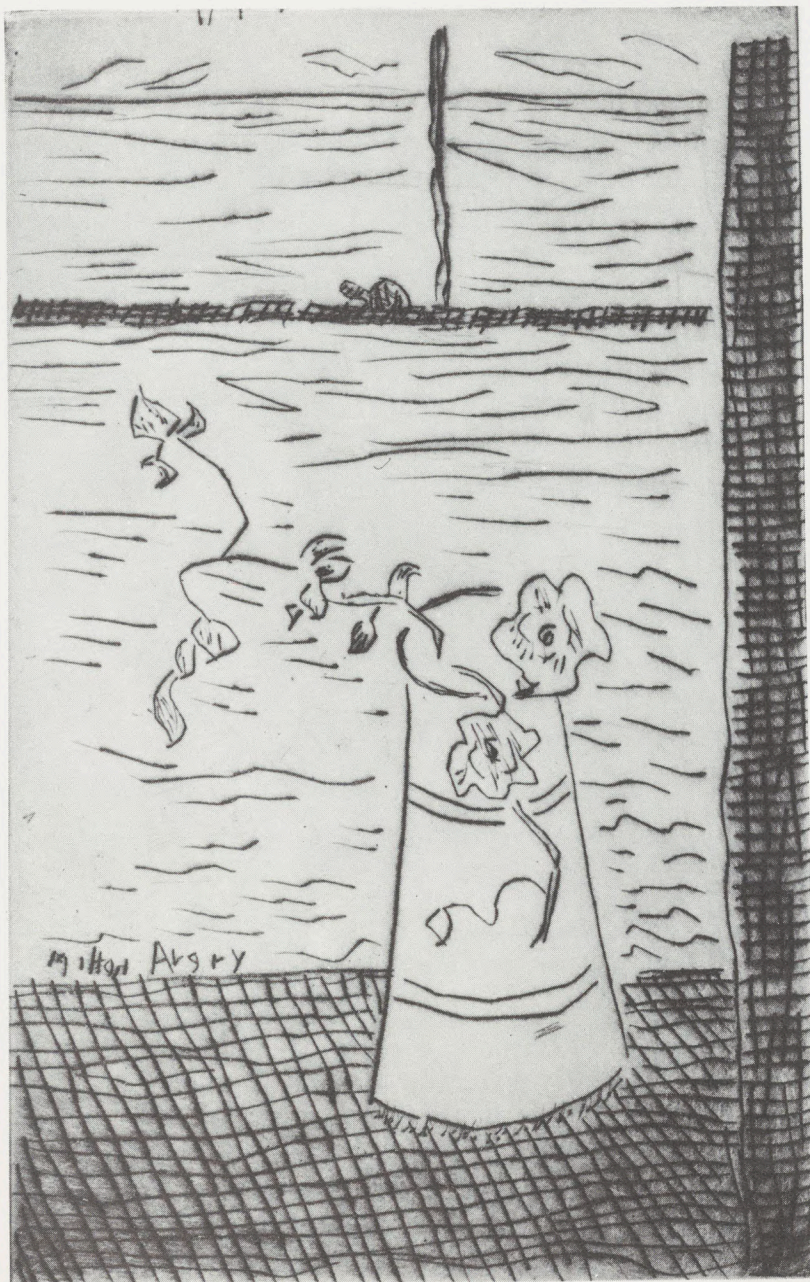
21. Standing Nude 1941
Drypoint
14 5/16 x 7 11/16 (36.4 x 19.5)
Edition of 60



22. Reclining Nude 1941
Drypoint
3 5/8 x 7 3/8 (9.2 x 18.8)
Edition of 100



23. Helen and Lily 1941
Drypoint
6 3/16 x 5 3/4 (17.3 x 14.6)
Edition of 60



24. Window by the Sea 1941

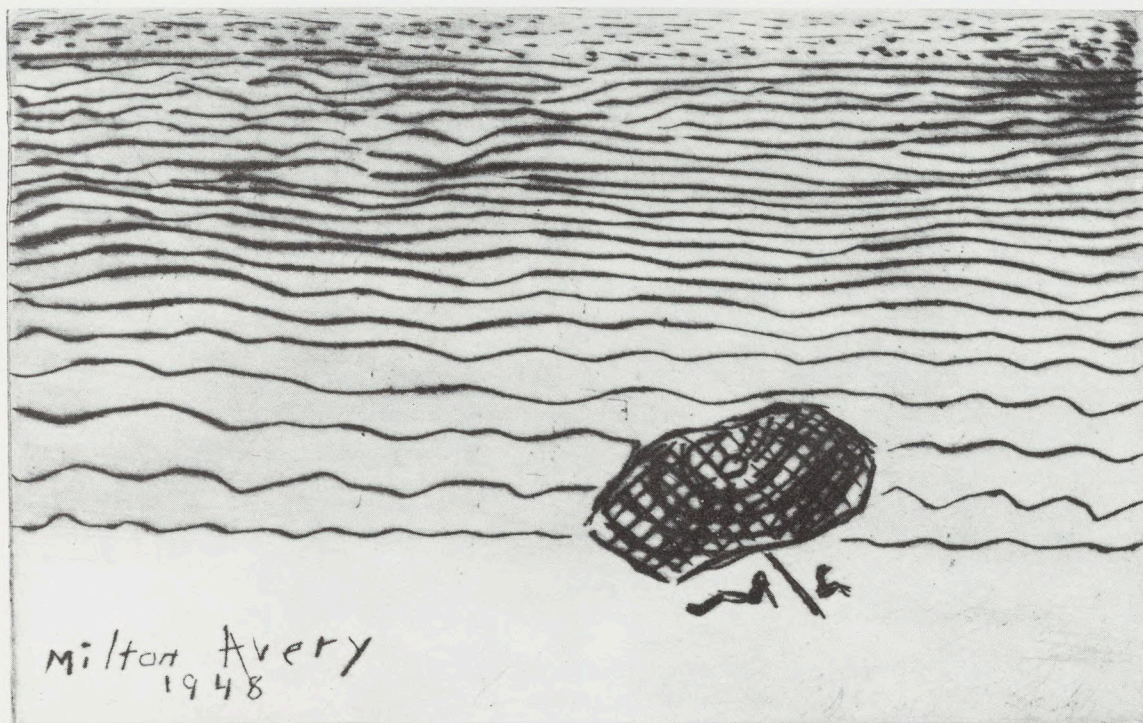
Drypoint

7 7/16 x 4 11/16 (18.9 x 11.9)

Edition of 60



25. Twisted Tree 1943
Drypoint
5 1/6 x 6 3/4 (12.9 x 17.2)
Edition of 60



26. Umbrella by the Sea (by the Sea) 1948

Drypoint

4 11/16 x 7 7/16 (11.9 x 18.9)

Edition of 100, one of five drypoints published
as Laurels Portfolio, No. 4, 1948



27. March with Babushka (Head of March) 1948

A portrait of March Avery

Drypoint

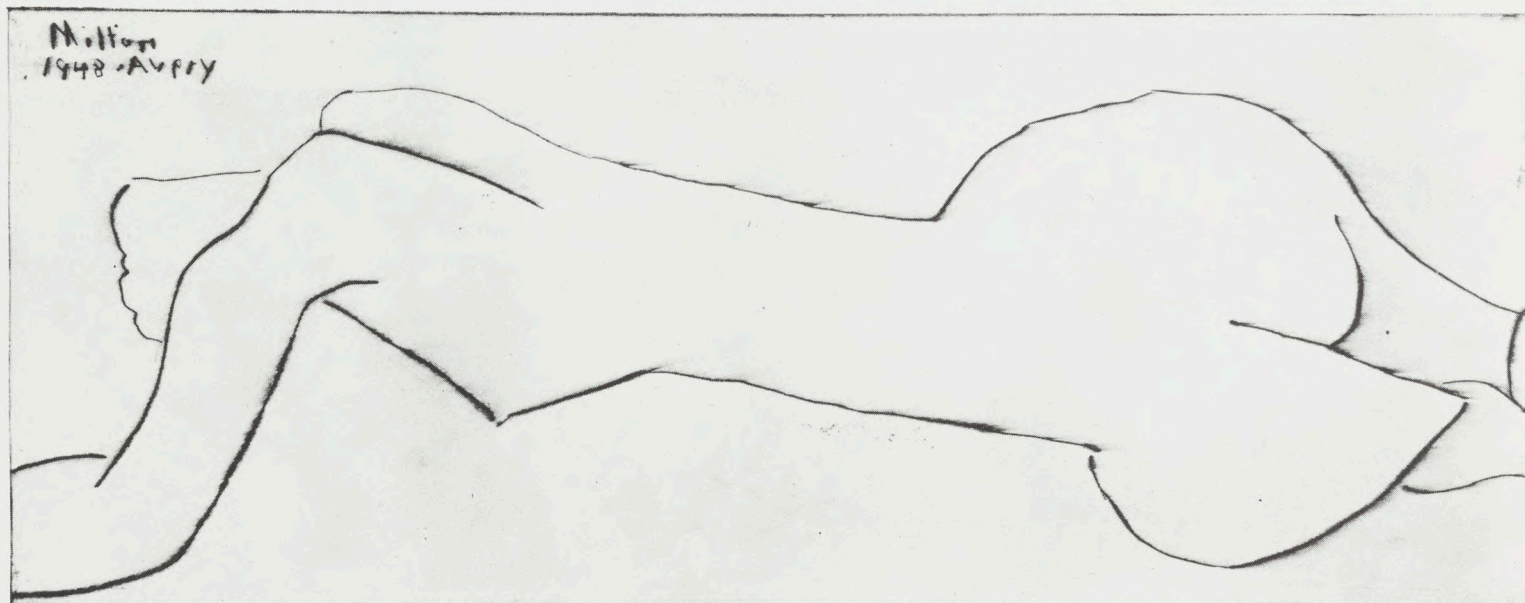
9 3/4 x 9 5/8 (24.8 x 24.5)

Dimensions are of the image rather than the plate

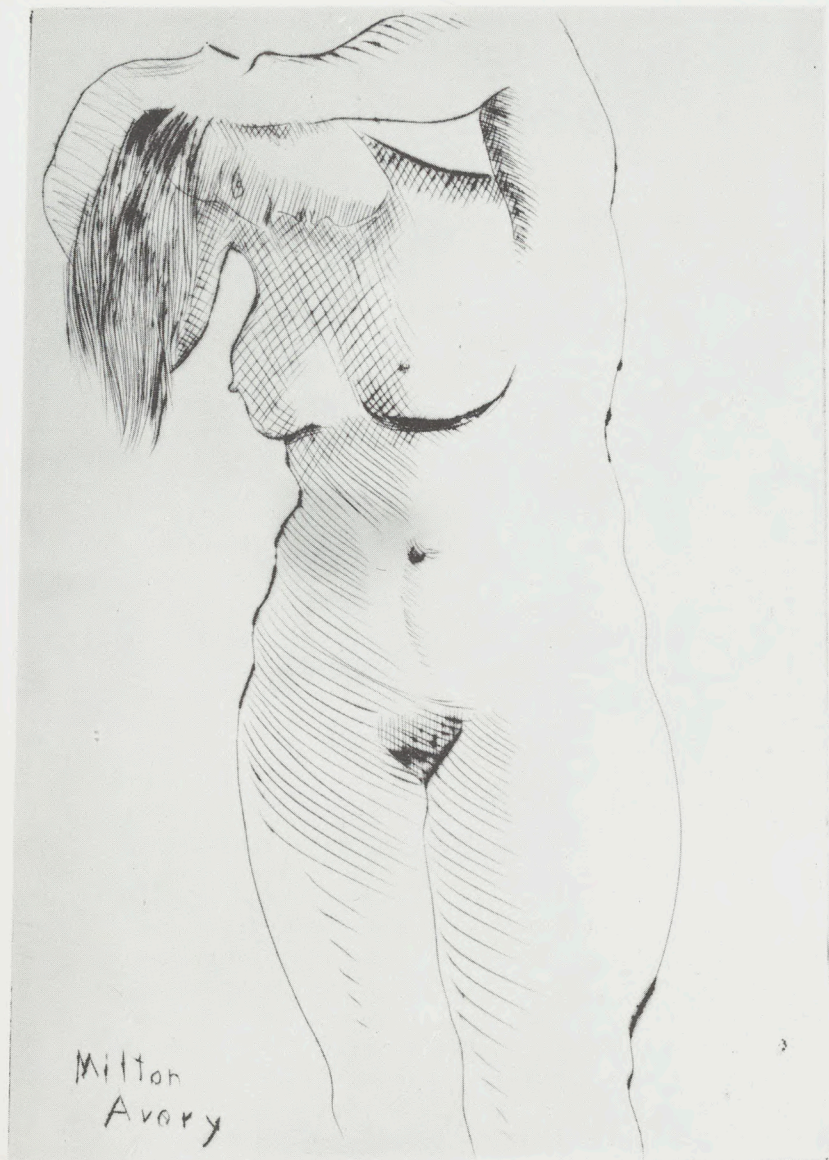
Edition of 100, published by Collectors of American Art



28. March at a Table (March on Terrace) 1948
A study of March Avery
Drypoint
8 13/16 x 6 (22.4 x 15.2)
Edition of 100, one of five drypoints
published as Laurels Portfolio, No. 4, 1948



29. Nude with Long Torso (Reclining Nude) 1948
Drypoint
5 7/8 x 14 7/8 (14.9 x 37.8)
Edition of 100, one of five drypoints
published as Laurels Portfolio, No. 4, 1948.



30. Nude Combing Hair 1950

Drypoint

8 9/16 x 6 1/8 (21.8 x 15.6)

Edition of 90, published in 1961 to
accompany the special edition of
Milton Avery: Paintings 1930-1960
by Hilton Kramer

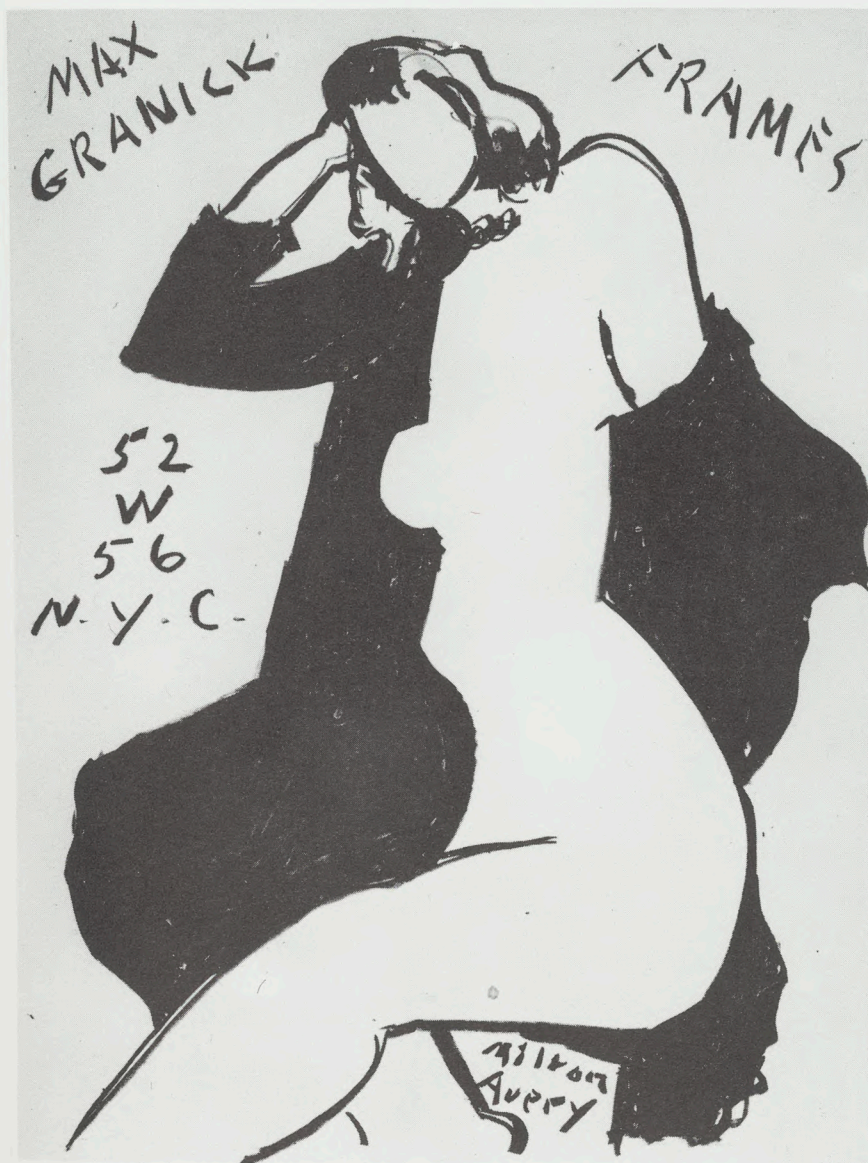


Lithographs





31. Tirca 1939
*A portrait of Tirca Karlis,
the Provincetown dealer*
Lithograph on stone
8 x 4 7/8 (20.3 x 12.4)
Edition of 6



32. Seated Nude 1950

Lithograph on zinc

12 x 9 (30.5 x 22.9)

Edition of 2000, published
in the souvenir catalogue
of the Artists Equity Ball



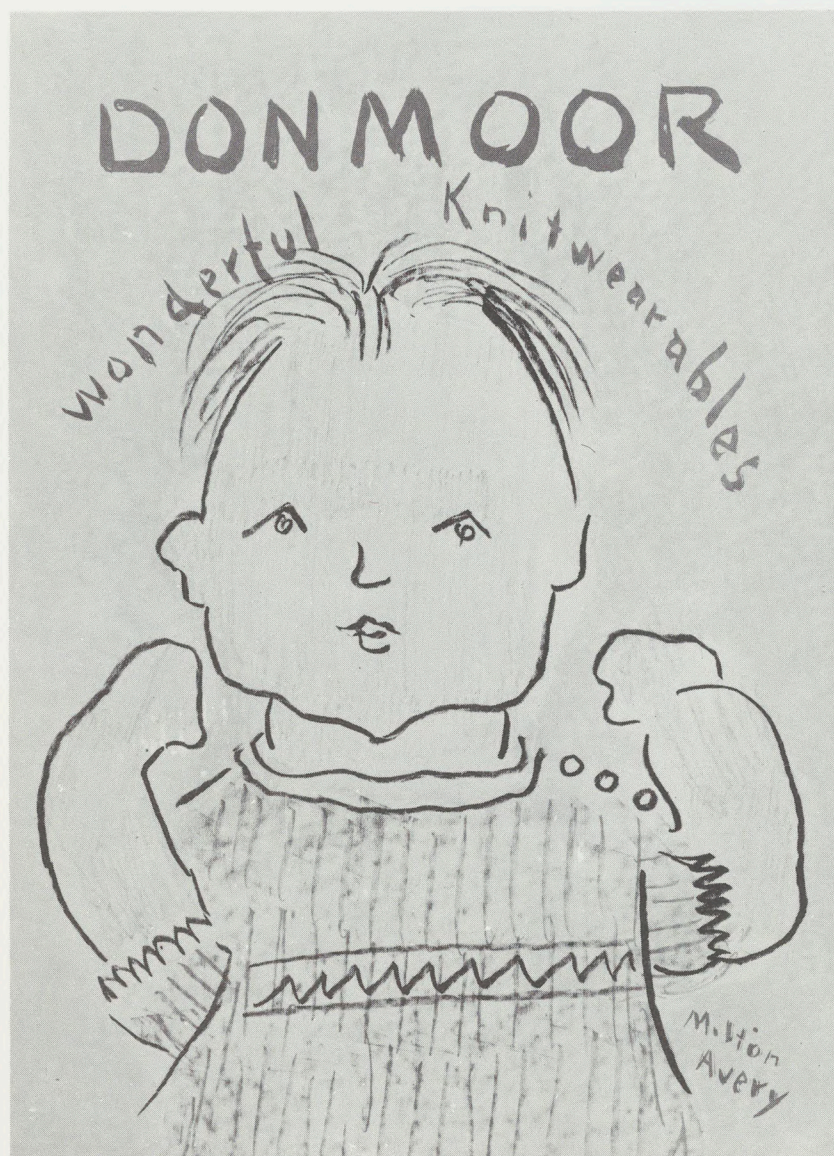
33. Head of March 1951

A portrait of March Avery

Lithograph on zinc

12 x 9 (30.5 x 22.9)

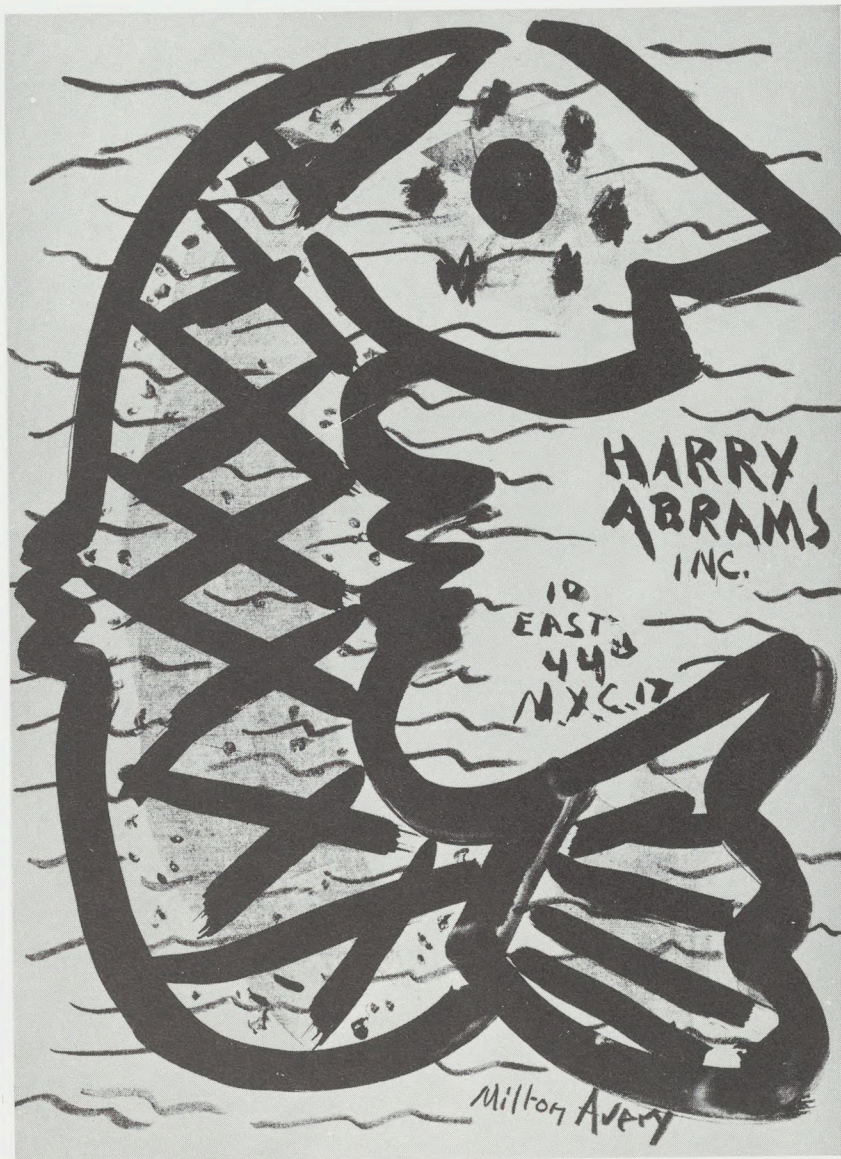
Edition of 2000, published
in the souvenir catalogue
of the Artists Equity Ball



34. Child 1952
Color lithograph on zinc
12 x 9 (30.5 x 22.9)
Edition of 2000, published
in the souvenir catalogue
of the Artists Equity Ball



35. Soaring Bird 1952
Lithograph on zinc
12 x 9 (30.5 x 22.9)
Edition of 2000, published in
the souvenir catalogue
of the Artists Equity Ball



36. Fish 1953
Lithograph on zinc
12 x 9 (30.5 x 22.9)
Edition of 2000, published
in the souvenir catalogue
of the Artists Equity Ball



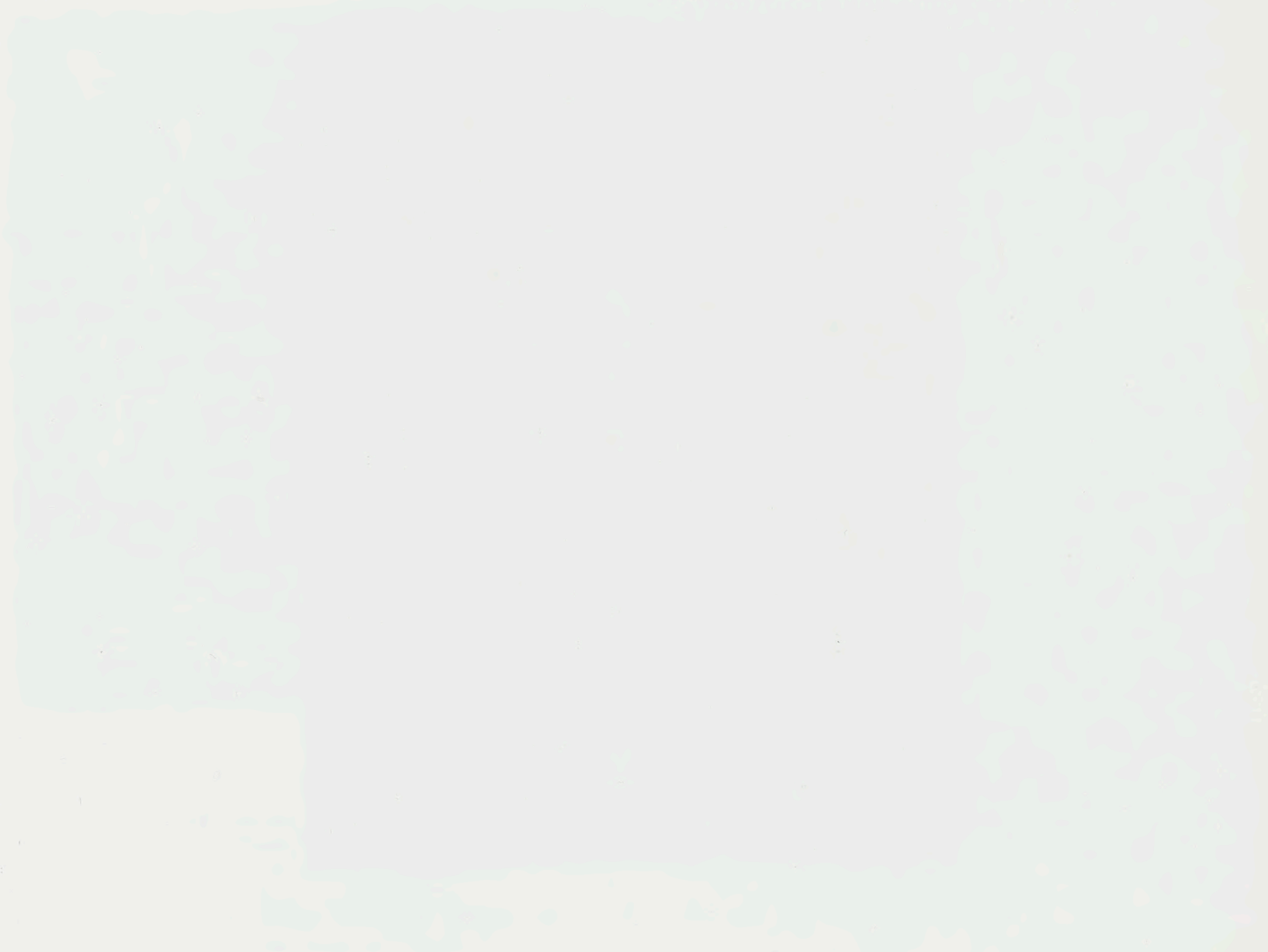
37. Fantail Pigeon 1953
Lithograph on zinc
12 x 9 (30.5 x 22.9)
Edition of 2000, published
in the souvenir catalogue
of the Artists Equity Ball

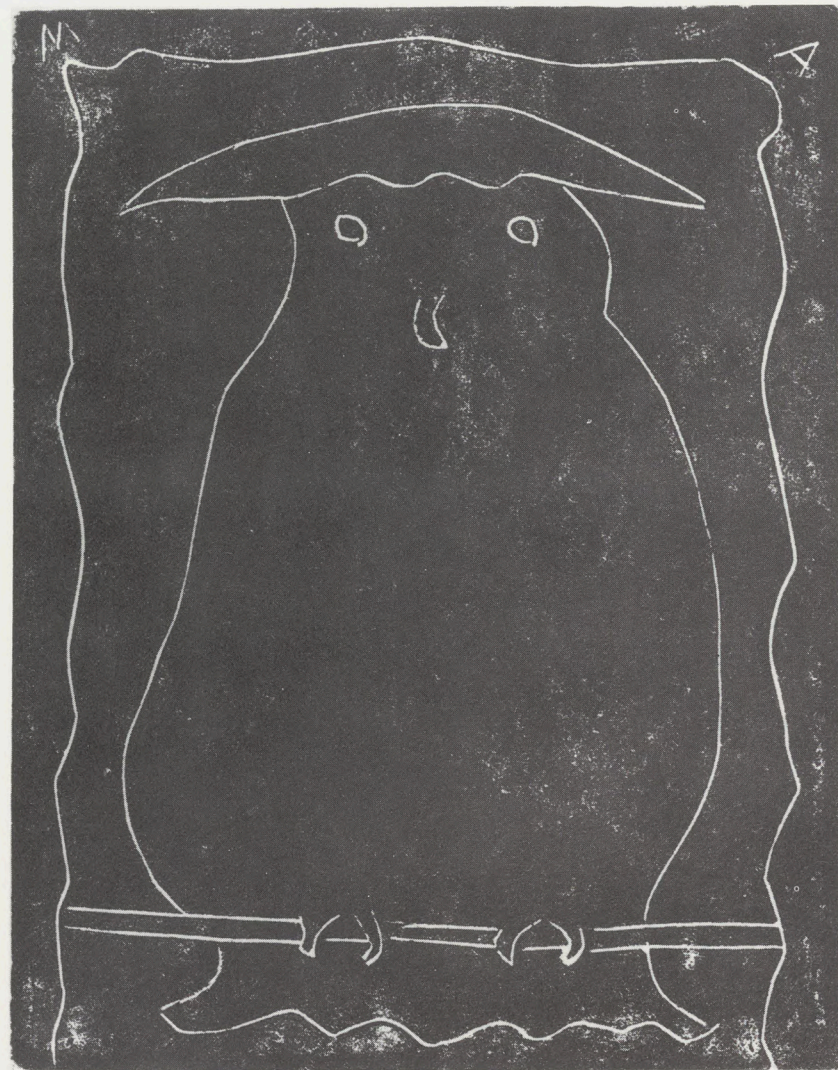


38. Gray Sea 1963
Color transfer lithograph on zinc
21 1/2 x 26 1/4 (54.6 x 66.7)
Edition of 118



Linocut and Woodcuts





39. Hooded Owl 1953
Linocut
9 x 7 (22.9 x 17.8)
Edition of 20, printed in black



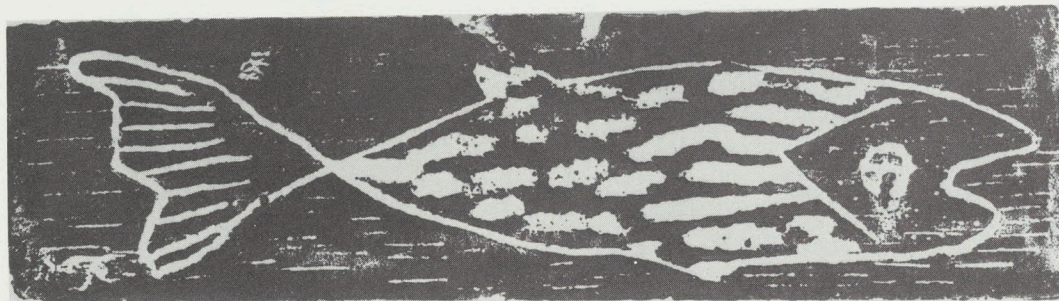
40. Dawn 1952

Woodcut

7 1/8 x 9 (18.1 x 22.9)

i. Black. Edition of 15

ii. Yellow and black. Edition of 100, published by the
Collectors of American Art



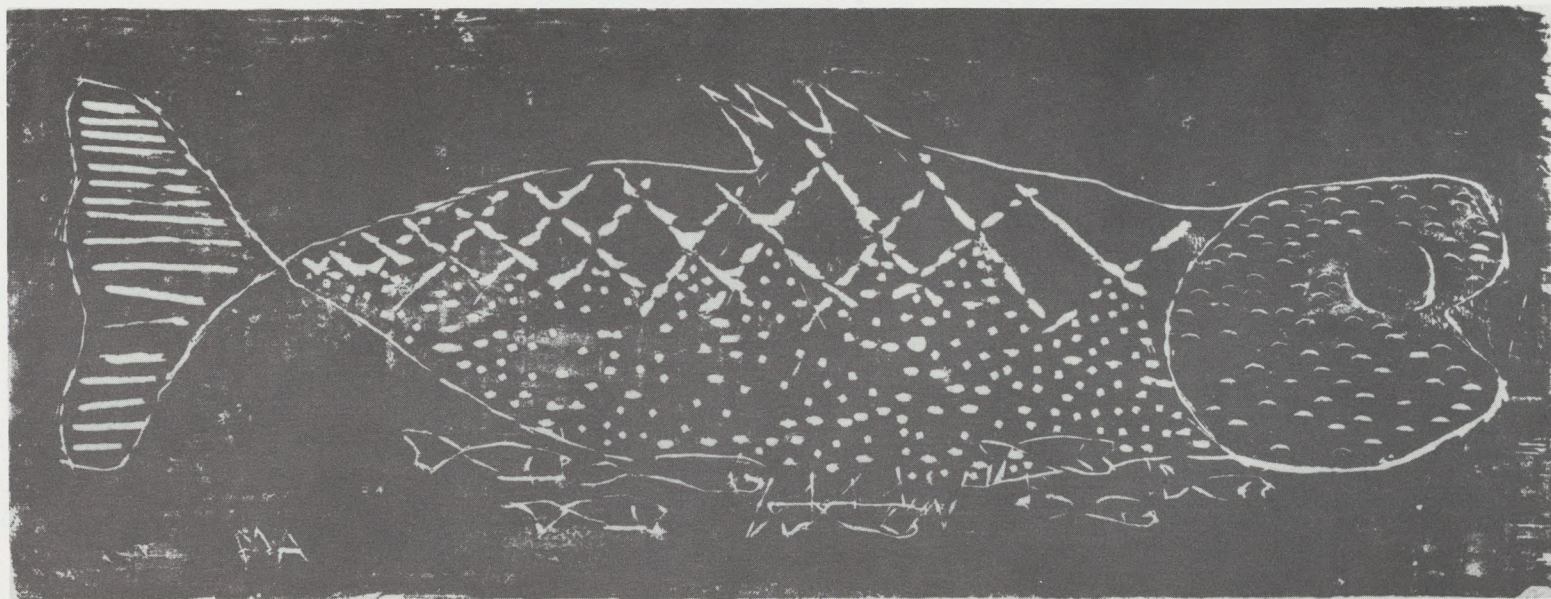
41. Fish 1952

Color woodcut

2 1/2 x 9 (6.3 x 22.9)

i. Green. Edition of 100

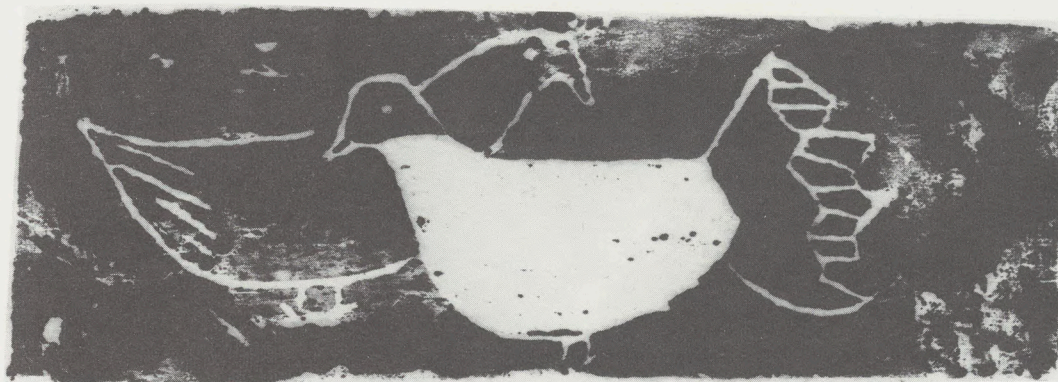
ii. Blue. Approximately 10 proofs were pulled, no edition was published



42. Pilot Fish 1952
Woodcut
11 1/2 x 30 (29.2 x 76.2)
i. Black. Edition of 25
ii. Blue and black. Edition of 25



43. Three Birds 1952
Woodcut
9 5/8 x 25 (24.5 x 63.5)
i. Black. Edition of 15
ii. Blue and black. Edition of 15
iii. Yellow and black. Edition of 20



44. Two Birds 1952
Woodcut
2 5/8 x 7 (6.7 x 17.8)
i. Black. Edition of 30
ii. Blue. Edition of 20
iii. Green. Only a few proofs
were pulled in this color



45. Strange Bird 1953
Woodcut
7 1/4 x 12 3/4 (18.4 x 32.4)
i. Black. Edition of 20
ii. Yellow and black. Edition of 25

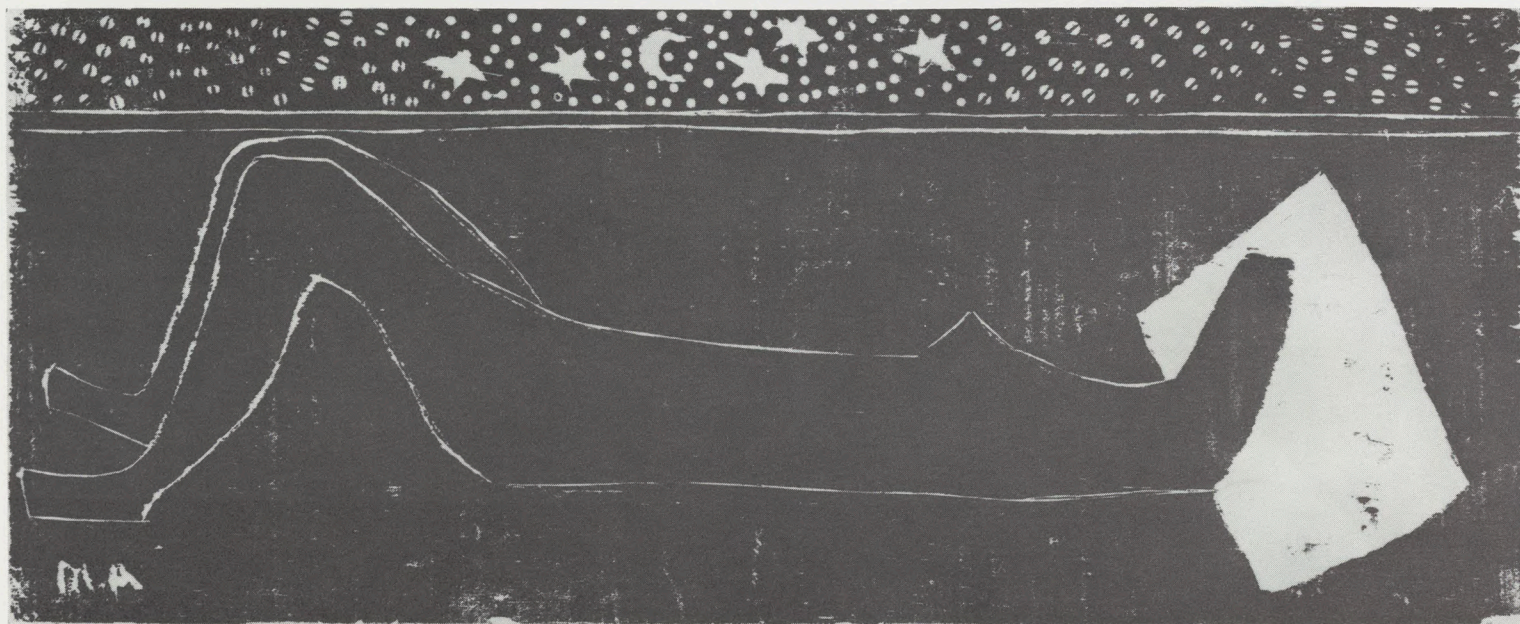


46. Fancy Bird 1953
Color woodcut
3 3/4 x 6 7/8 (9.5 x 17.5)
i. Blue. Edition of 30
ii. Green and black. Edition of 20

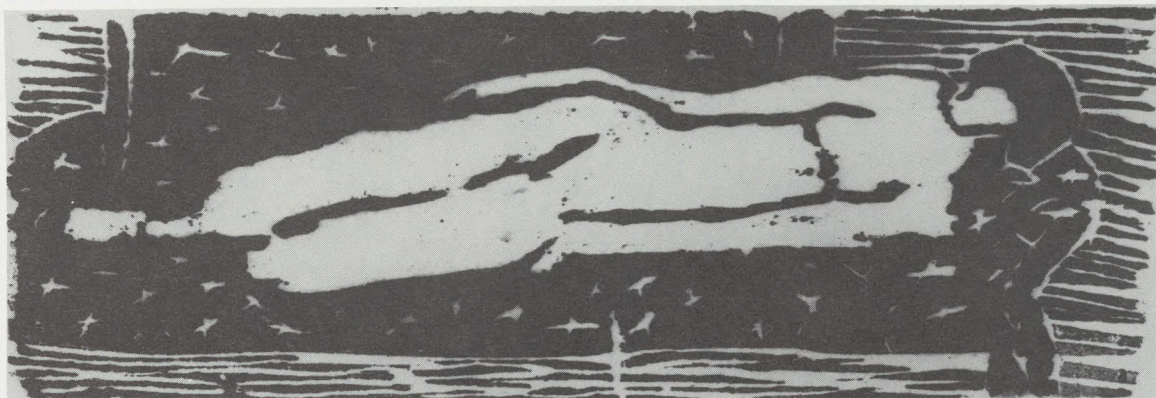


47. Fantail Pigeon 1953
Woodcut
10 1/8 x 9 3/4 (25.7 x 24.8)
i. Black. Edition of 20
ii. Blue and black. Edition of 30
iii. Brown and black. Edition of 25





48. Night Nude 1953
Woodcut
9 11/16 x 24 (24.6 x 60.9)
i. Black. Edition of 25
ii. Blue and black. Edition of 20



49. Nude 1953

Woodcut

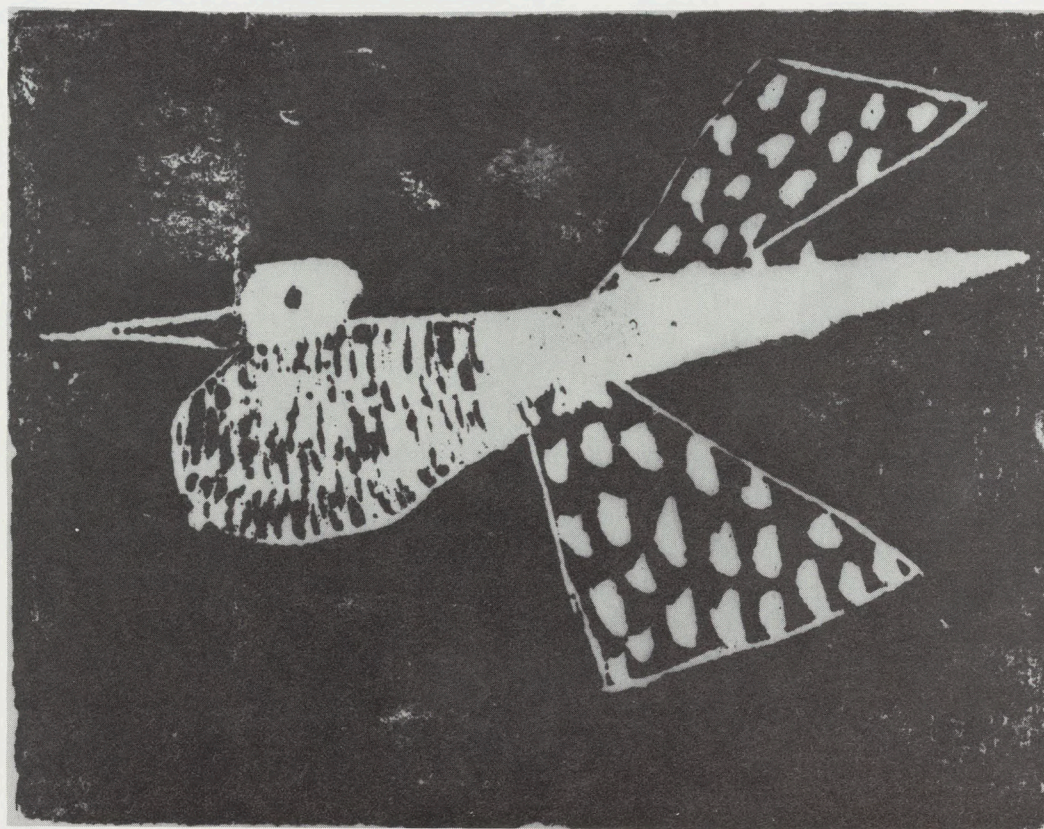
3 11/16 x 10 7/8 (9.3 x 27.6)

- i. Black. Edition of 20
- ii. Green. Edition of 20
- iii. Blue and black. Edition of 20
- iv. Gray. Edition of 25
- v. Blue, edition of 500 published by *Art in America*



50. Rooster 1953
Woodcut
9 5/8 x 7 1/4 (24.5 x 18.4)
i. Black. Edition of 25
ii. Gray. Edition of 25
iii. Yellow and black. Several proofs
were pulled, but this state was
not published as an edition
iv. Blue and black. Edition of 100,
published by Collectors of
American Art





51. Flight 1953

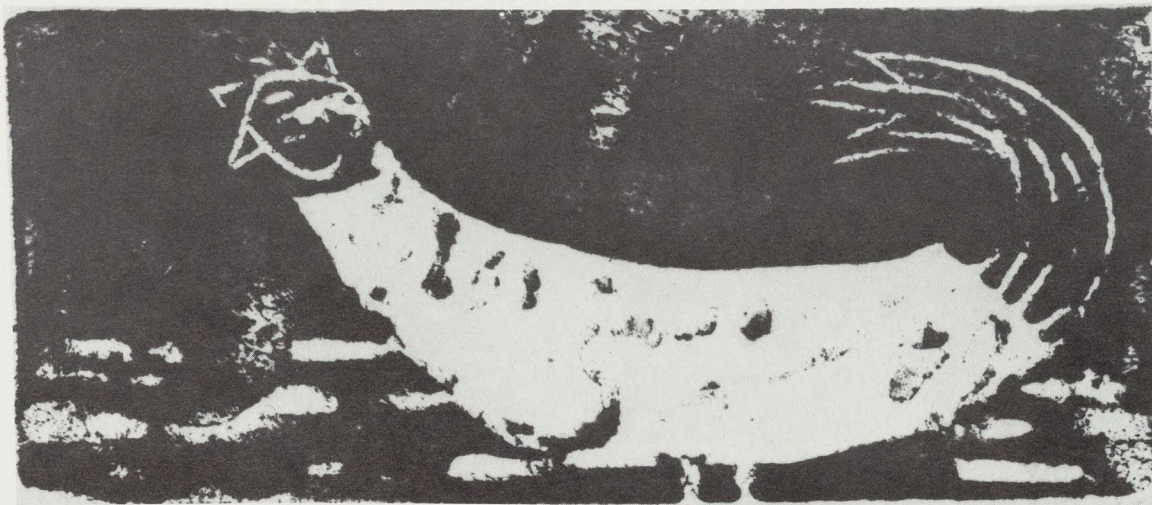
Woodcut

7 x 9 (17.8 x 22.9)

i. Black. Edition of 20

ii. Blue and black. Edition of 25

iii. Brown and black. Edition of 100, published by
Collectors of American Art



52. Silly Hen 1953

Woodcut

2 1/2 x 5 3/4 (6.3 x 14.6)

- i. Black
- ii. Yellow and black

Several proofs were pulled of each state, but the block was lost and no edition was published of either state

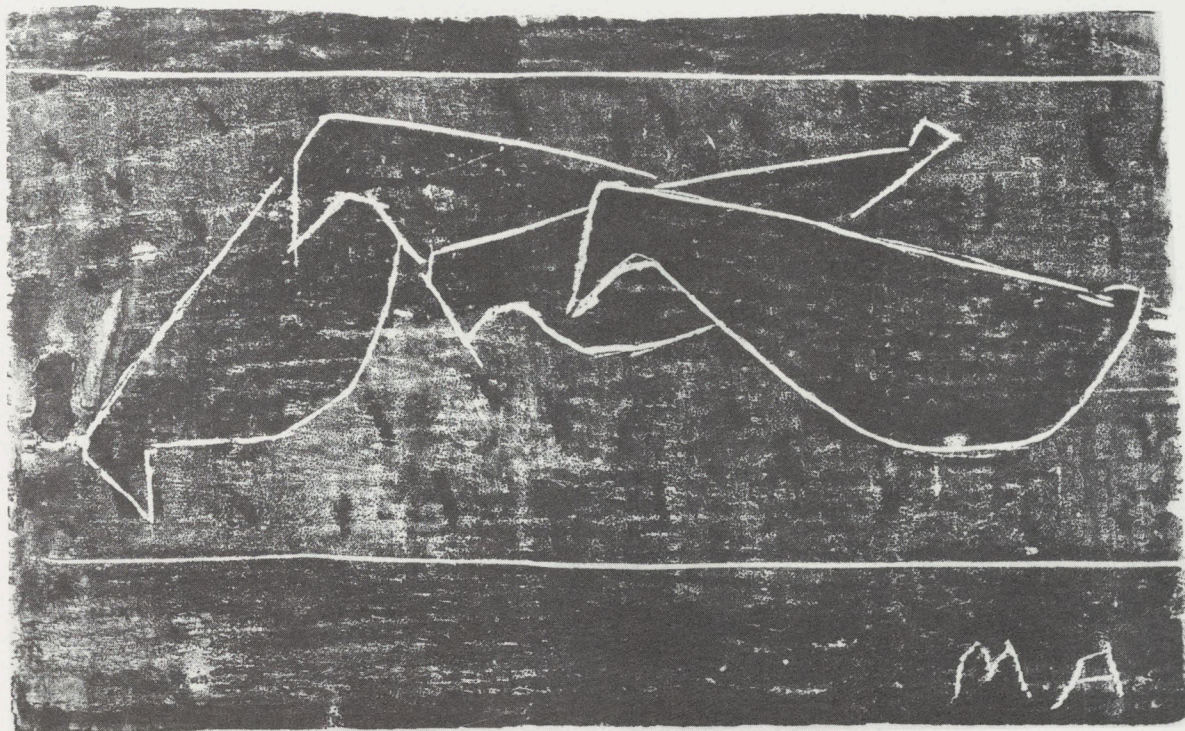


53. Trees by the Sea 1953
Woodcut
9 3/4 x 13 7/8 (24.8 x 35.3)
i. Black. Edition of 20
ii. Brown and black. Edition of 20





54. Sailboat 1954
Woodcut
7 5/8 x 12 1/4 (19.4 x 31.1)
Edition of 25, printed in black

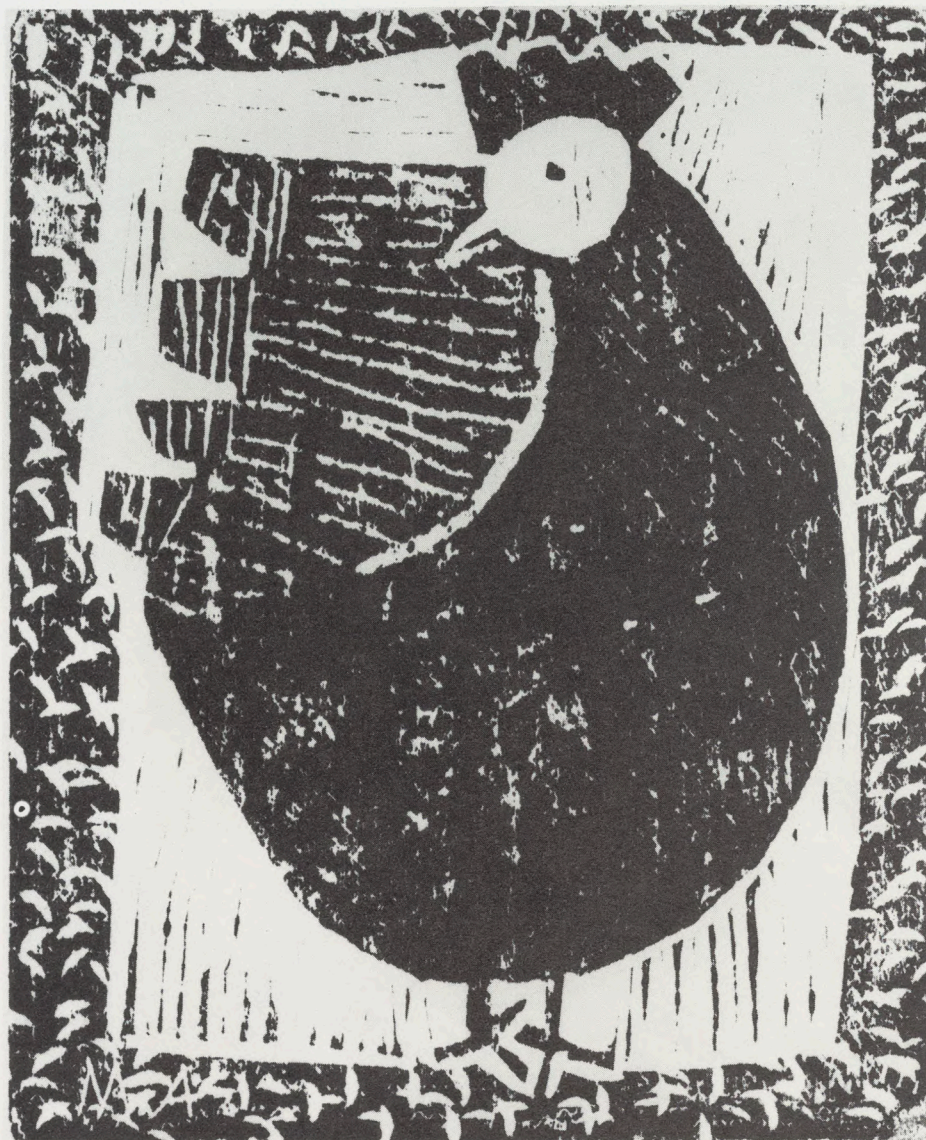


55. Beach Birds 1954
Woodcut
7 11/16 x 12 1/4 (19.5 x 31.1)
i. Black. Edition of 25
ii. Blue. Edition of 25



56. Dancer 1954
Woodcut
12 1/16 x 9 11/16 (30.6 x 24.6)
i. Black. Edition of 25
ii. Red and black. Edition of 25





57. Hen 1954
Woodcut
12 x 9 3/4 (30.5 x 24.8)
i. Black. Edition of 25
ii. Yellow and black.
Edition of 20





58. Lamb 1954

Woodcut

9 3/4 x 14 (24.8 x 35.6)

- i. Black. Edition of 20
- ii. Blue and black. Edition of 20
- iii. Yellow and black. Edition of 20
- iv. Red and black. Edition of 20

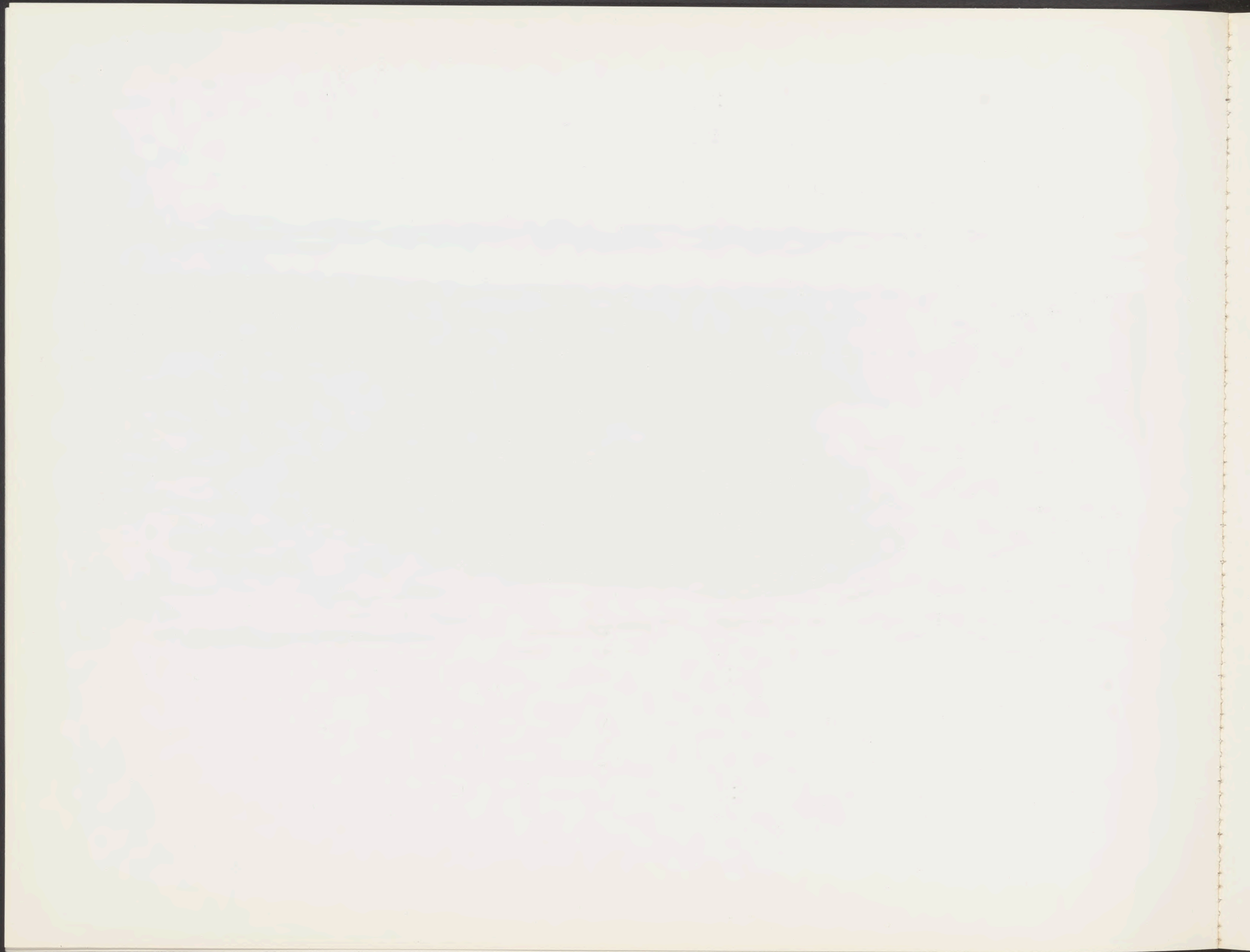


59. Head 1955
Woodcut
12 3/16 x 9 3/4 (30.9 x 24.8)
Edition of 25, printed in blue



60. Birds and Sea 1955
Woodcut
9 3/4 x 24 (24.8 x 60.9)
i. Black. Edition of 25
ii. Blue. Edition of 20
iii. Brown and black. Edition of 25





Exhibitions

Major exhibitions of Avery's work have been organized at the following museums and institutions:

The Phillips Collection, Washington, D.C., 1943, 1944, 1952, 1965

Colorado Springs Fine Arts Center, Colorado Springs, Colorado, 1946

Portland Art Museum, Portland, Oregon, 1947

The Baltimore Museum of Art, Baltimore, Maryland, 1952

Wadsworth Atheneum, Hartford, Connecticut, 1952

The Institute of Contemporary Art, Boston, Massachusetts, 1953

University of Nebraska, Lincoln, Nebraska, 1954, 1966

Santa Barbara Museum of Art, Santa Barbara, California, 1954

Museum of Fine Arts of Houston, Houston, Texas, 1956

Mills College, Oakland, California, 1956, 1957

Whitney Museum of American Art, New York City, 1960

The Fort Wayne Art Museum, Fort Wayne, Indiana, 1961

The Arkansas Arts Center, Little Rock, Arkansas, 1966

National Collection of Fine Arts, Washington, D.C., 1969-70

The Brooklyn Museum, Brooklyn, New York, 1970

The Corcoran Gallery of Art, Washington, D.C. 1973

Prints in Public Collections

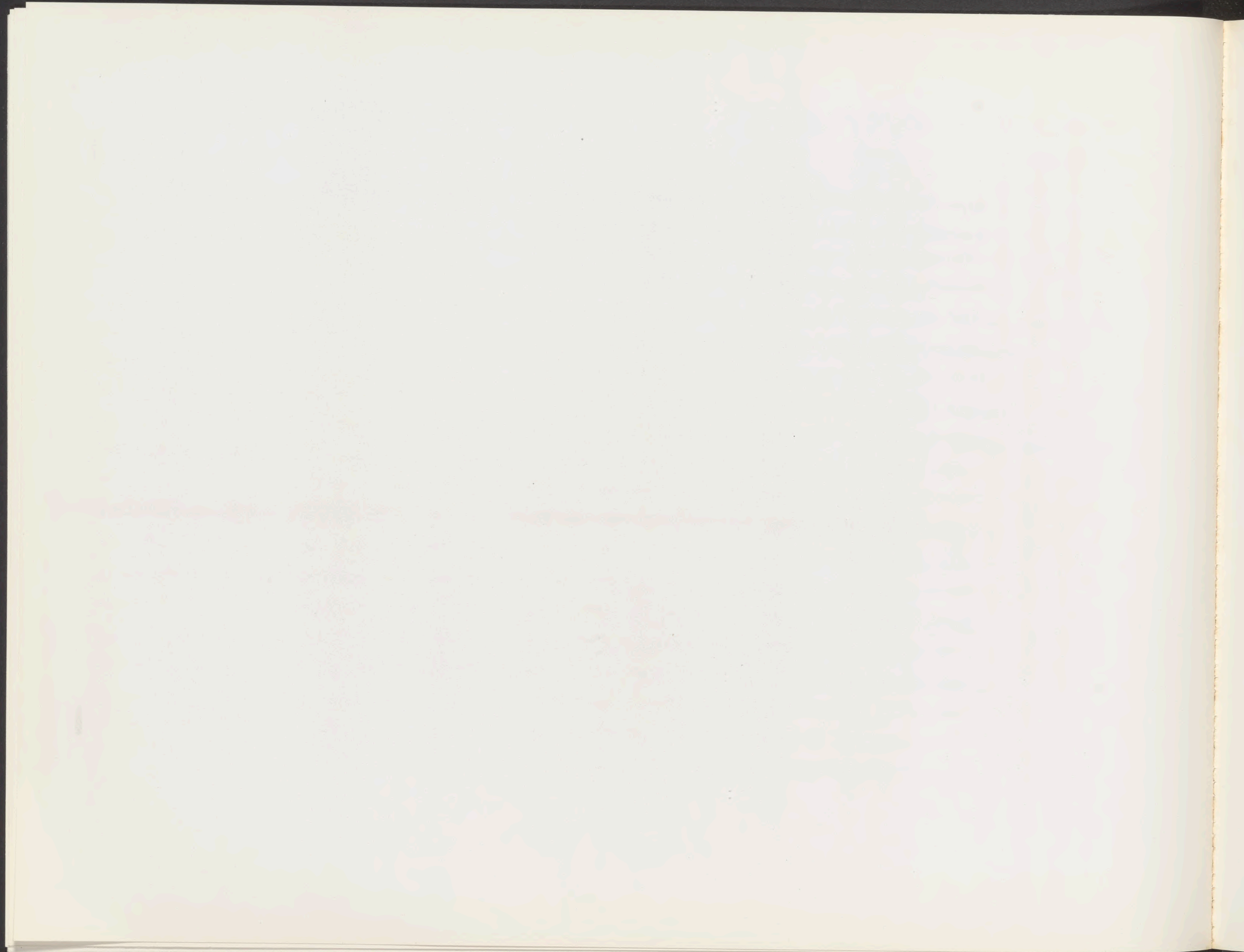
(a partial list)

Addison Gallery of American Art, Phillips Academy,
Andover, Massachusetts
Albright-Knox Art Gallery, Buffalo, New York
Art Institute of Chicago, Chicago, Illinois
The Baltimore Museum of Art, Baltimore, Maryland
Barnes Foundation, Merion, Pennsylvania
Brandeis University, Waltham, Massachusetts
The Brooklyn Museum, Brooklyn, New York
Bryn Mawr College, Bryn Mawr, Pennsylvania
The Butler Institute of American Art, Youngstown, Ohio
Dayton Art Institute, Dayton, Ohio
Evansville Museum of Arts and Sciences, Evansville, Indiana
Fogg Art Museum, Cambridge, Massachusetts
Georgia Museum of Art, University of Georgia, Athens, Georgia
Honolulu Academy of Arts, Honolulu, Hawaii
The Metropolitan Museum of Art, New York City
Munson-Williams-Proctor Institute, Utica, New York
Museum of Fine Arts of Houston, Houston, Texas

The Museum of Modern Art, New York City
Nebraska Art Association, Lincoln, Nebraska
The Newark Museum, Newark, New Jersey
Norton Gallery, West Palm Beach, Florida
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania
Philadelphia Museum of Art, Philadelphia, Pennsylvania
The Phillips Collection, Washington, D.C.
The Phillips Exeter Academy, Exeter, New Hampshire
Smith College Museum of Art, Northampton, Massachusetts
Tate Gallery, London, England
Tel Aviv Museum, Tel Aviv, Israel
University of Illinois, Champaign-Urbana, Illinois
University of Minnesota, Minneapolis, Minnesota
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York City
Witte Memorial Museum, San Antonio, Texas
Yale University Art Gallery, New Haven, Connecticut

Selected Bibliography

- Baker, Elizabeth C., "Milton Avery," *Art News*, LXII, 1963
- Breeskin, A.D., *Milton Avery*, catalogue of the exhibition at the National Collection of Fine Arts, New York Graphic Society, 1969.
- Breuning, Margaret, "Milton Avery," *The Art Digest*, XXV, 1950
- Frost, Rosamund, "Milton Avery, American Fauve," *Art News*, XLI, 1942
- Getlein, Frank, *Milton Avery 1893-1965*, Lincoln, 1966
- Gray, Cleve, "Print Review," *Art in America*, LI, 1963
- Gray, Cleve, "Print Review," *Art in America*, LII, 1964
- Greenberg, Clement, *Art and Culture—Critical Essays*, Boston, 1961
- Guest, Barbara, "Avery and Gatch: Lonely Americans," *Art News*, LIX, 1960
- Johnson, Una E., *Milton Avery: Prints and drawings 1930-1964*, New York, 1966
- Kramer, Hilton, *Milton Avery: Paintings 1930-1960*, New York, 1962
- Lowengrund, Margaret, "Field of Graphic Arts," *The Art Digest*, XXIII, 1949
- Mullins, Edwin, "Developments in Style—XV: Milton Avery," *The London Magazine*, IV, 1965
- Porter, Fairfield, "Milton Avery," *Art News*, LV, 1956
- "Printmaking: A Family Affair," *Artist's Proof*, V, 1963
- Riley, Maude, "Milton Avery Fills an International Gap," *The Art Digest*, XIX, 1944
- Ritter, Chris, "A Milton Avery Profile," *The Art Digest*, XXVII, 1952
- Willard, Charlotte, "Drawing Today," *Art in America*, LII, 1964
- Young, Vernon, "Milton Avery," *Arts*, XXXI, 1957



Index by Title

- | | | | | | |
|----|-----------------------------|----|----------------------|----|---------------------|
| 3 | Baby Avery | 57 | Hen | 50 | Rooster |
| 20 | Bathers | 39 | Hooded Owl | 12 | Rothko with Pipe |
| 55 | Beach Birds | 15 | Japanese Landscape | 54 | Sailboat |
| 60 | Birds and Sea | 58 | Lamb | 18 | Sally with Beret |
| 34 | Child | 11 | Little Girl | 32 | Seated Nude |
| 9 | Child Cutting | 14 | Man with Pipe | 13 | Self Portrait |
| 56 | Dancer | 28 | March at a Table | 52 | Silly Hen |
| 40 | Dawn | 27 | March with Babushka | 4 | Sleeping Baby |
| 10 | Drawbridge | 2 | Mother and Child | 35 | Soaring Bird |
| 46 | Fancy Bird | 5 | My Wife Sally | 21 | Standing Nude |
| 37 | Fantail Pigeon (Lithograph) | 48 | Night Nude | 45 | Strange Bird |
| 47 | Fantail Pigeon (Woodcut) | 49 | Nude | 19 | Summer Holiday |
| 36 | Fish (Lithograph) | 30 | Nude Combing Hair | 43 | Three Birds |
| 41 | Fish (Woodcut) | 16 | Nude Reclining | 31 | Tirca |
| 51 | Flight | 29 | Nude with Long Torso | 53 | Trees by the Sea |
| 38 | Gray Sea | 1 | Nursing Baby | 25 | Twisted Tree |
| 59 | Head | 42 | Pilot Fish | 44 | Two Birds |
| 8 | Head of a Man | 22 | Reclining Nude | 26 | Umbrella by the Sea |
| 33 | Head of March | 6 | Riders in the Park | 24 | Window by the Sea |
| 23 | Helen and Lily | 17 | Rosalie | 7 | Young Girl Nude |

